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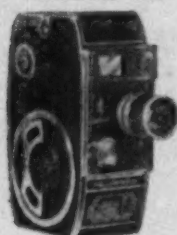
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Are you puzzled by the large number of cine cameras and projectors advertised in *Amateur Cine World* and wonder which is the best for you? Why not visit our Cine Showrooms where we have all the reputable equipment in stock. Here you can see the various projectors side by side in our demonstration theatre and compare their performance under actual operating conditions.

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Paillard L.8, f/2.8 lens ... £59 17 6
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9.5mm. Cameras
Pathoscope H, f/2.5 lens ... £28 13 4
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16mm. Cameras
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Keystone L.30, f/2.5 lens ... £76 1 0
Keystone K.12, f/2.5 lens ... £72 12 4
G.I.C. P.16, f/1.9 lens ... £172 10 0
Paillard H.16, Cooke f/1.5 ... £176 4 0
Paillard H.16, Switar f/1.4 ... £204 0 0
Paillard H.16, with three Kern lenses ... £280 3 9

8mm. Projectors
Atom 8, 200w. lamp ... £21 0 0
Kodak 46, 200w. lamp ... £33 0 0
Specto, 200w. lamp ... £36 0 0
Dekko 118A, 500w. lamp ... £39 10 0
G.B.-B. & H. Howell, 400w. ... £57 0 0
Paillard MBR, 500w. ... £68 0 0

9.5mm. Silent Projectors
Pathoscope Ace ... £5 10 0
Ace with motor ... £10 10 0
Specto Standard A.C. ... £36 0 0
Specto "E", 250w. lamp ... £48 0 0
Pathoscope Gem, 100w. lamp ... £37 10 0

16mm. Silent Projectors
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Specto Standard A.C./D.C. ... £39 0 0
Specto E, 250w. lamp ... £48 0 0
Specto Analysing Model ... £67 10 0
Pathoscope "Gem", 100w. lamp ... £40 0 0
Dekko 126A, 500w. lamp ... £48 0 0
Ampro Imperial, 750w. lamp ... £99 10 0
Eumig Super, 500w. lamp ... £63 12 6
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9.5mm. Sound Projectors
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16mm. Sound Projectors
Autocrat ... £127 10 0
Ampro Stylis with trans. ... £148 0 0
Ampro P.20, single case ... £199 0 0
G.B.-B. & H. 601 Compact ... £210 10 0
Ampro Premier 20 ... £213 0 0
B.T.H. Type 301 ... £220 0 0
G.B.-B. & H. 601 ... £237 10 0
Debie D.16 ... £264 0 0
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G.B.-B. & H. 607 Arc Proj. ... £450 0 0



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16mm. Victor Sound Projector ...	£220	0	0
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16mm. Specto (Silent) ...	£36	0	0
8mm. G.B.-Bell & Howell (400 watt) with fitted case ...	£64	3	4
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8mm. Specto ...	£36	0	0
8mm. Kodascope 50R ...	£22	10	0
8mm. Zeiss Projector (200w.) ...	£29	10	0
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9.5mm. Pathe "Ace" ...	£5	10	0
9.5mm. Specto ...	£36	0	0
9.5mm. Pathe "Gem" ...	£37	10	0
9.5mm. Pathe 200B ...	£22	10	0

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16mm. B. & H. "Autoload", f/1.5 ...	£128	0	0
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8mm. G.B. Bell & Howell "Sportstar" ...	£57	9	3
8mm. Cine Kodak, f/3.5 ...	£10	10	0
8mm. Cine Kodak, f/1.9 ...	£25	10	0
9.5mm. Pathe H, f/1.9 ...	£34	13	5
9.5mm. Ditmar, f/2.5 (2 speeds) ...	£19	10	0
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8mm. B. & H.-G. 606 projector and case ...	£62	0	0
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Kodascope 8mm. projector, 100 watt ...	£14	0	0
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8mm. Specto, 200 watt, new	£36 0 0
8mm. Dekko 118A, 500 watt, AC/DC, new	£39 10 0
8mm. Pallard-Bolex MBR, 500 watt, new	£48 0 0
9.5mm. Pathe "Gem", 900 ft. reels, shop soiled	£35 0 0
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9.5mm. Dekko, 400 ft. arms, used	£12 0 0
16mm. Siemens "Superlux", 400 watt, 800 ft. arms, case, fine condition	£55 0 0
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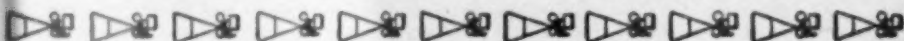
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16mm. Siemens "B", f/2.0 Lens, 3 speeds, 2 magazines £22 10 0
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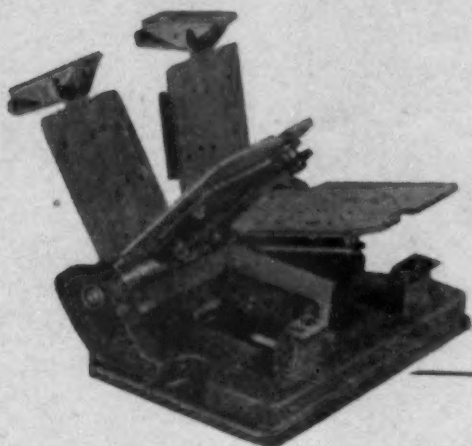
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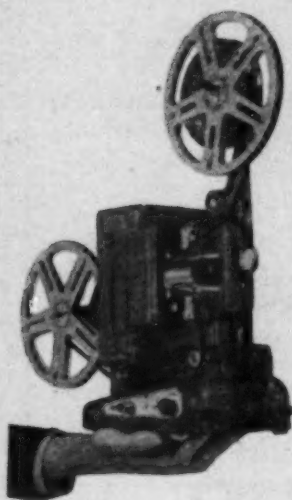
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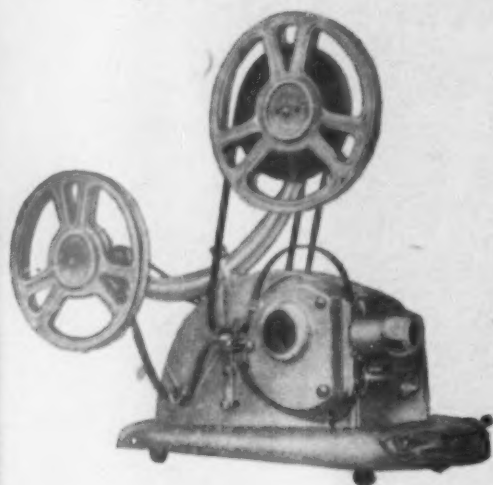
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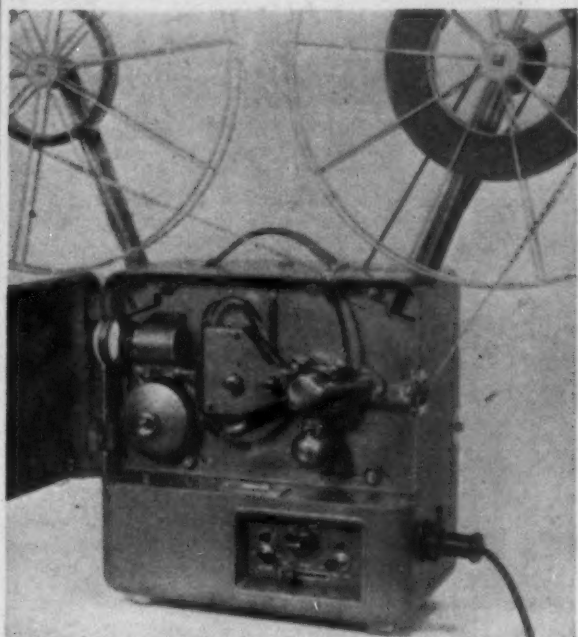
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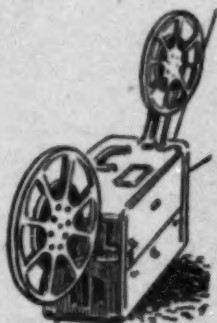
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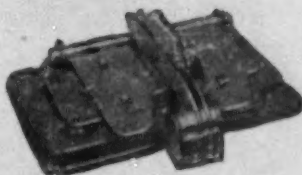
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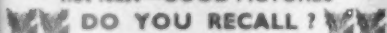
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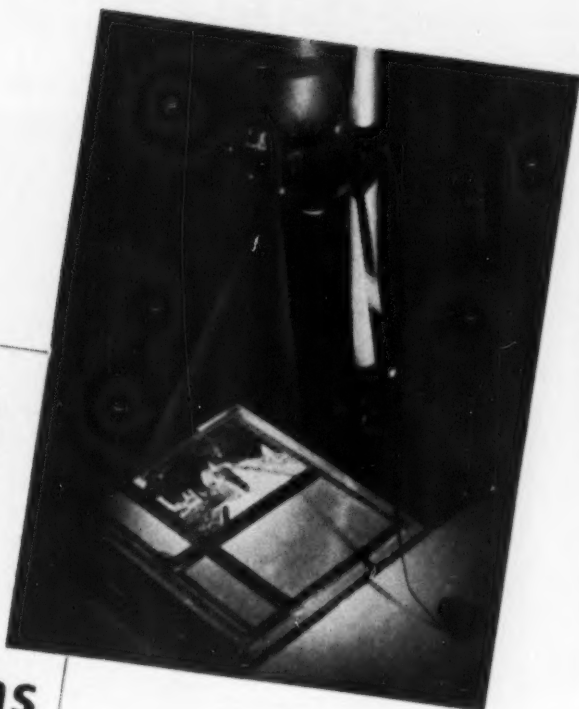
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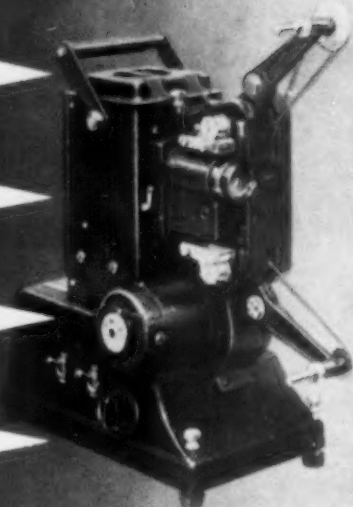
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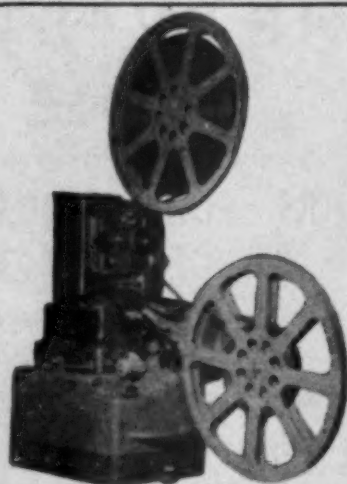
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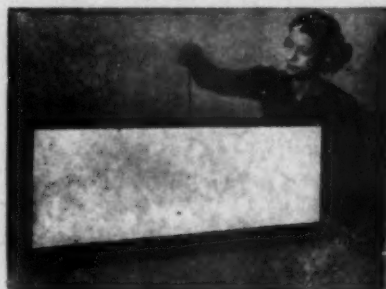
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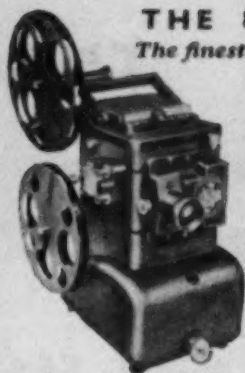
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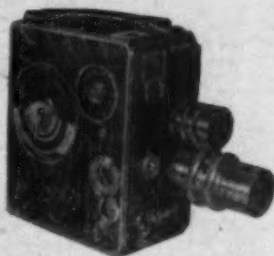
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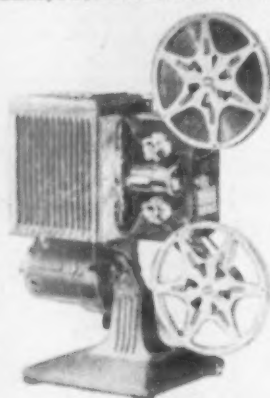
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Amateur CINE WORLD

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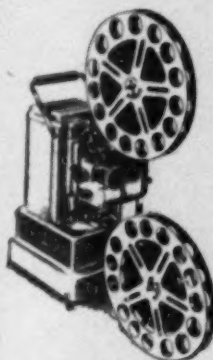
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CAN'T REALLY BE BOTHERED

In a January issue it is customary to publish heart-warming little pieces urging the reader to resolve to do Big Things in the year that is beginning. I don't, however, propose to adopt the role of cheer leader. On the contrary, I want to offer a word of friendly greeting to those amateurs who don't take our hobby too seriously. I mean those who enjoy making family films but don't want to go to a lot of trouble over planning and editing; who enjoy putting on a show but are not bothered because they haven't got a proper proscenium or a dimmer. In short, the happy dilettantes who get an immense amount of fun out of using their cine cameras in much the same way as the 'casual' snapshotter uses his still camera.

I hope they will believe me when I say that I have no intention of trying to convert them. At the same time, merely to smile benignly on them is not going to help them much. They need encouragement and assistance no less than the methodical fellow for whom film making and presentation is a serious business. But I wonder how many of those readers who ask us for articles designed specifically for the more happy-go-lucky movie man realise just what a problem their request poses?

If the amateur does not wish to go to any real trouble in his film making, it is only logical to assume that he would not be particularly interested in reading about it, so what sort of material is one to provide for him? Even advice to the veriest beginner must be based on the assumption that he wants and needs a grounding in first principles.

We have gnawed at this problem for some time—and think we have found at any rate a partial solution. We decided that any such feature must be composed primarily of bits and pieces—just enough to interest, not too detailed to bore—and that those bits and pieces must nevertheless come within a clearly defined framework. We decided that we must assume that not only does the reader want to know enough to get by but that he must also be offered little oddments of information that are not essential to success but which help to give zest to amateur movies.

So we searched through all the queries sent to our Enquiry Bureau over the past four years and collated those that came, or seemed to come, from beginners and from readers who, though having more experience, did not want to add to it to the extent of plunging headlong into cine. We

tabulated the things they wanted to know, and we also made a list of fairly elementary things which they didn't enquire about but which the more practised amateur *did*. I don't mean technical matters such as only the really experienced scientific-minded amateur is interested in, but more general material that does not call for marked aptitude for cine work.

From all this our Enquiry Bureau has compiled a short series of quite long articles consisting of a series of practical hints and tips designed to launch the newcomer, assist the beginner and provide a jumping-off ground for those who do not care to go deeply into cine work. The first collection, to be published next month, suggests that we are beginning back to front because it deals with projection, whereas the concluding section, to be published in the late Spring, will give advice on starting up, avoiding waste, what to buy, and so on.

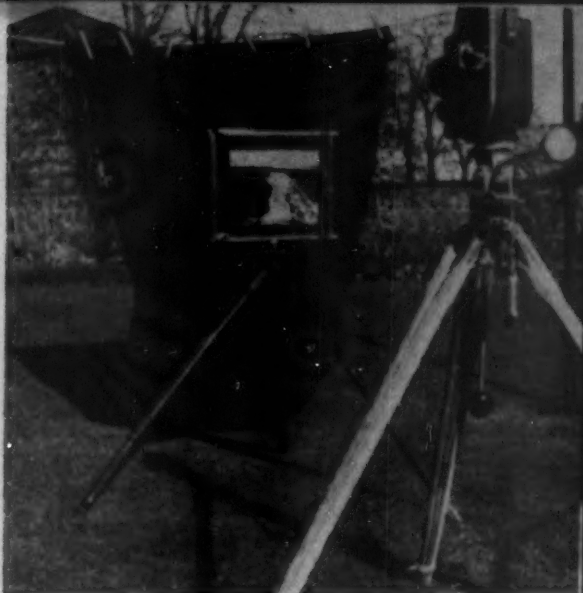
We are adopting this course because most amateurs acquire a camera *after* (often quite a time after) they have bought a projector, and because the fact that you will be reading the series at all implies that you have got some equipment. If you know of anyone dicker with the idea of taking up movies perhaps you will let him know that his turn will come, but that meantime the earlier articles will help him make up his mind and give him enough information to enable him to get a lot of pleasure from the hobby—if he does decide the way he should!

In the section on the camera we shall discuss handling, routine matters, knowing what to film, unconscious planning, filming sessions, how to avoid editing, how to ensure good results, simple experimenting, trick effects and incorporating tricks in family films. The section on films will cover minimum requirements for a film, titles without a titler, adding title and end without a splicer, removing "dead" frames, audience reaction and fitting music to a picture.

I said earlier that I have no intention of trying to convert anyone, but I am wondering now if that is really true because I must own to hoping that this new series may perhaps help to persuade the 'casual' film maker into exploring fresh fields. He is perfectly happy as he is, and knows it; but what he doesn't know is that he could get so much more fun and satisfaction out of home movies by taking them more seriously—which is not the same thing as being in deadly earnest about them.

Making Still Pictures Move

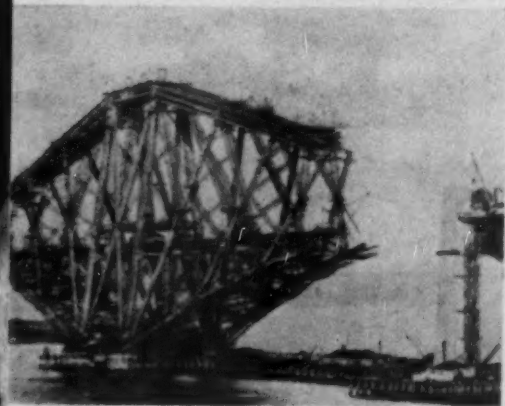
By HARRY BIRRELL



Set-up for filming the still photographs in "The River is Spanned," one of the 1949 Ten Best. The producer describes the making of the film in this article.

One of the more nagging problems confronting the lone worker when he is surfeited with family films and travelogues is the question of what to film next. For many months I had been toying with the idea of making a film about the building of the Forth railway bridge during the years 1882-1890 but it was not until I was lucky enough to obtain a Paillard Bolex H16 that I was able to transform the idea into reality—or to something approaching reality.

There could, I felt, be only one approach. The film must open with the foundations being laid and end with the completed bridge. This, of course, introduced snag number one—the bridge was completed sixty years ago!



How could I secure shots showing the bridge being built? My first thoughts were of using models—a protracted process which would have required infinite patience and care to achieve verisimilitude. Drawings were out of the question. Photographs taken while the work was in progress would be ideal but did they exist? Fortunately they did. I discovered them, while I was compiling the historical data for the film, in a book in the Mitchell Library in Glasgow. I was not able to take it away but permission was readily given for me to make photostat copies—the copyright had expired many years ago. The photographs were of poor quality by modern standards but would doubtless serve the purpose.

With the raw material for my film available I set about writing the script. I decided on four main sequences: (a) introduction; (b) preparation of the plans for the building of the bridge; (c) the actual construction during the years 1882-1890; (d) the summing up. I was not always able to adhere strictly to the script, but at all times I had a certain knowledge of what I was about.

Photostat copies of this and other photographs of the bridge under construction were made for inclusion in "The River is Spanned."

The illustration opposite is one of the contemporary photographs. On the right is a frame enlargement from the film. Note the similar viewpoint of the two shots.

Since there was to be a sound-on-film accompaniment, visuals and commentary had, of course, to be scripted together. The introductory sequence was planned to give general information along the following lines (the voice echoes slightly in order to help make the idea of a personified structure acceptable. It is the bridge that is supposed to be speaking):

Commentary

*My name is the Forth Bridge.
My height is 361 feet ...
... and my length is over
one and a half miles.
Across my back every day
travel hundreds of
trains ...*

Visuals

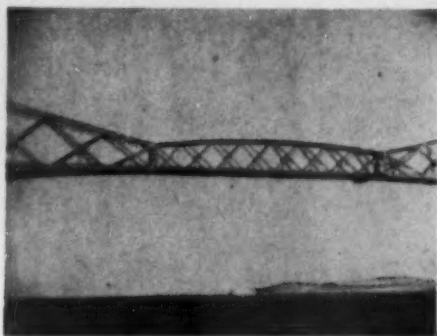
*Fade in L.S. of completed bridge.
Mix to L.S. indicating height.
Mix to pan along length of bridge.
Mix to shot of train crossing bridge.*

Only straightforward interior shooting by the light of photofloods was necessary for sequence (b). Two clerks in the office played the parts of the bridge designers. They wore the minimum of make-up but side-whiskers and high peak collars did a lot to indicate the period. Plans and maps were introduced into this sequence. The plans were superimposed one on the other so that while the

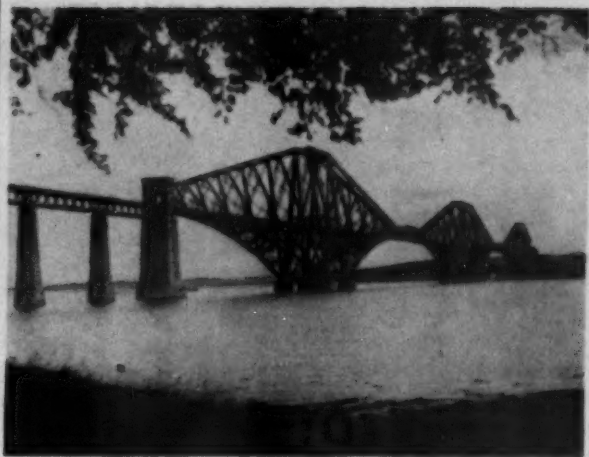
required effect was given it was not possible to recognise the details.

With the filming of sequence (c) came the bulk of the work. The photostat copies of the original photographs were heavily re-touched. The sky was, of course, absolutely flat since filters were not in use for photography when they were taken. An air-brush was invaluable for "painting in" clouds.

When this work had been completed the re-touched prints were re-photographed on quarter-plate negatives and 10 in. x 8 in. glossy prints made. To film the prints as they stood would have produced a most uninteresting result so I decided to superimpose cut-out photographs on actual scenes in order to get some movement into them. The prints were carefully mounted on plate glass



On the left: the bridge nears completion. The frame enlargement shows the bridge today. Movement was introduced into the shots of stills by first filming a cut-out still and then filming with the silhouette against a background of moving water.



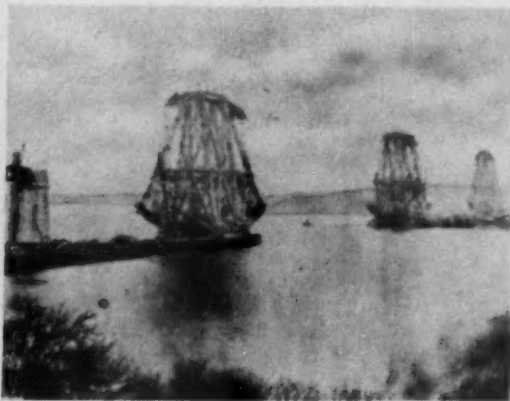
and all the areas showing water cut away with a razor blade. The plate glass was locked into a frame and set up on a heavy tripod as shown at the foot of col. 2.

My next problem was to find a location where I could take shots of stretches of water that could not be identified as belonging to any particular place. A deserted part of Loch Lomond was finally chosen.

The camera was set up pointing towards the centre of the loch, the plate glass with the cut-out print mounted on the tripod before it. Adjustments were made for parallax and the black cloth, as shown on p. 869, draped behind the tripod frame so that only the print would be recorded. The reading on the footage

had hitherto hung behind the print was draped over the print frame and camera—tent fashion—so as to exclude all light from the cut-out. The camera lens therefore looked down a black "tunnel" with a silhouette at the end and the moving waters of the loch behind. An exposure reading was taken of the water and the aperture adjusted. The same footage was run off as for the first shot and the superimposition completed. The result is quite realistic.

Points requiring close attention during the filming of these reconstructed scenes were first to avoid moving either tripod



The photograph on the right shows the set-up for filming the still on the left. Note the black border—a safety measure introduced to ensure that in the event of parallax error the black only would be filmed.



Inter-cut shots of the laying of a railway track give a sense of immediacy and bring in the needed human element.

THE AUDIENCE

My film satisfies me, so why should I worry what other people think? But do you really feel that?

between shots and second to get both exposures accurate—the difference between them was about two stops. Although my method was possibly slow and unorthodox, it worked most effectively. I must admit, however, that enthusiasm flagged on one occasion and I resorted to filming three of the stills in the titler without a moving background.

To give human interest and a suggestion of immediacy to the third sequence, shots of men working on the bridge were cut-in. The reconstruction scenes alone would have appeared too remote. There are anachronisms here: the men are wearing modern dress and operating power-tools, but this does not, I feel, detract from the 'feeling' of the film. In any case, male dress does not vary greatly through the years. Medium shots of girders from various angles were taken and cut-in later. These shots are chronologically correct since they do not show the completed bridge. The last sequence—the summing up—shows various views of the completed bridge, ending with an against-the-light shot with the water sparkling in the foreground.

Working only at odd week-ends, it took me about nine months to complete *The River is Spanned*. The cost was about £100—the sound track accounting for about half this sum. I am not satisfied with the result. But then, what amateur film-maker ever really is? There are weaknesses in the visuals, I know, but they are helped out by the sound-track. The main point is, however, that the film provided me with a lot of fun and my mistakes taught me a good deal about cinematography.

We amateurs love to flaunt our freedom from the iron dictatorship of the box-office. And, of course, we are right to be glad that we have no need of the sneak preview, the popularity pull, the pre-assessment of commercial 'angles' which are stock humiliations for the professional.

Yet I think that none of us can afford to be arrogant about audience reaction to our films. I have heard it said and I have said it myself: "It satisfies me, so why should I worry what other people think?" But is that the honest truth? I doubt it because, looking back, I find that I always have worried and I never have been really satisfied.

Most of us when we finish making a film experience a brief—a very brief—moment of relief. The thing is complete. We know what it is all about and where its strength and weakness lie. Then doubt sets in. We must find an audience—though we never admit the reason why—to confirm our beliefs.

Speaking for myself, the reactions of that first audience, be it large or small, invariably come as a shock. The right things are ignored, the wrong things applauded. The overheard comments, even when flattering, hardly seem to make sense. Can they really be discussing the film we made?

So we write off this audience as a set of dullards and look for a more discerning one. The second audience may react a little differently and we may feel inclined to say "Aha, you see, they contradict each other. One can learn nothing from an audience." But after the film has been shown around a little, a kind of group assessment emerges. Certain scenes are always picked on for praise or condemnation; certain qualities in the whole film are universally

KNOWS BEST

By TONY ROSE

admired or detested. What is so humbling is that these qualities are often quite different from the qualities we were consciously striving to attain.

A friend of mine recently made a film depicting a year on the land. It was intended as a straightforward documentary account of certain farming processes, ending with a somewhat lyrical harvest sequence which he filmed in colour. After this film had been publicly shown, an amateur from another part of the country wrote to say, in effect: "I liked your film. The ploughing sequence was sheer poetry. But why did you have to spoil it with that colour stuff at the end?"

The phrase "sheer poetry", though a little hackneyed, was I am sure sincerely used. I believe that the writer—and he was not alone in his enthusiasm—had really seen poetry in that sequence which the maker of the film had never intended and of which he was not aware until it was pointed out to him.

Herein lies what is, for me, the curious fascination of film making. We think we know what we are doing. We scheme and plan effects. We think that by controlling each glance of the camera's eye we can control the spectator—control not only what he shall see but what he shall think and feel at any given moment.

Then, at the end of it all, he thinks and feels something quite different. Our lusciously photographed harvest scenes leave him cold, and our straightforward exposition of ploughing he calls "poetry". We find that we have produced a film which has a life of its own and whose merits we are less competent to judge than almost any casual spectator. For the spectator's vision is pure: he can see on the screen only what we have achieved, whereas our vision is clouded by memories of what we intended.

Looking back on films that I have helped to make, I find that my opinion of them has been formed largely on the basis of audience reaction. Some years ago I scripted a film called *Full Circle* which I thought of at the time (may I be forgiven) as a fantasy with psychological undertones. I now perceive that it is an action comedy with special appeal for twelve-year-olds.

The most enthusiastic reception that *Full Circle* ever earned was from an



The audience knows best—and is enthusiastic in its appreciation of the Ten Best. For its presentation of the 1949 programme (two shows) the Sussex Film Society enjoyed the co-operation of a local cinema in advertising and sale of tickets; and two amateur cine clubs, the Albany C.S. and the Haywards Heath C.S., co-operated in the organisation of a small cine exhibition. And still more co-operation; Denis Forman, Director of the British Film Institute, introduced both shows.

audience of school-children. They were the ideal audience. They surrendered themselves uncritically and laughed almost continuously. It would have been arrogant and ungrateful, I think, to say that they were incapable of appreciating the film's true worth. The thing that they appreciated was precisely the film's true worth. It was a kind of naive gusto, which we novices who made the film had put into our work without knowing it.

This, of course, is an extreme example. The gap between intention and achievement is not always so wide. But it is there, I think, even in the best made films. Certain planned effects fail to register, other simple scenes carry an unexpected significance. Ultimately we can only see our work clearly and as a whole when we look through the eyes of an audience.

I do not mean to suggest that the study of audience reaction can or should be applied in any direct way to the task of making better films. The business of watching to see what they like and giving them the same again can only lead to staleness and is the very reverse of what I am trying to advocate. Besides, it never really works for an audience knows instinctively when it is being "got at".

As an example, we could never repeat the same kind of success that *Full Circle* had with the schoolchildren because we could never quite recapture the genuine naivety we then possessed. And there is nothing more detestable than fake, manufactured naivety.

Only consider what happens when the professionals try to reproduce their own

successes. Compare the miserable self-consciousness of *Mighty Joe Young* with the original childish magnificence of *King Kong*. On a more sophisticated level, think how *The Passionate Friends*, for all its technical skill, failed to arouse the same kind of reactions as its fore-runner, *Brief Encounter*.

No, I believe that the study of audiences is only useful insofar as it can induce in us a proper spirit of humility, and enable us to know ourselves. For it is really we who are on trial when our films are shown.

After that we can only endeavour to be ourselves and hope that the audience will find something to like in us. So long as we are absorbed in the subject and devote all our loving care to its exposition, the poetry will most likely take care of itself. Once we start "lushing it up", we are finished. Once we put in an extraneous effect simply to knock 'em in the aisles, they will refuse to be knocked.

When audiences fail to react as we think they should, it may be that the fault is theirs. It is just possible that our film is too good for them. But it is salutary to remember that we must in the end accept the verdict of some audience. Without this external evidence we can never know the real value of our work, which may be either less or more than we imagine.

The audience can see the ends without thinking of the means and can appreciate the achievement without taking into account the intention. Inasmuch as this is true, I submit that the audience knows best.

F.C.S. Inter-Club Competition

Correspondence—Cause and Effect, 16mm. monochrome documentary by the Finchley Amateur Cine Society and *We Haunt Your House*, 8mm. animated puppet film in colour by the Harpenden Photographic and Cine Society tied for first place in the class for films entered by member societies in this year's Federation of Cinematograph Societies' Inter-Club Competition. Both therefore win the Barnitt Cup, which each society will hold for six months.

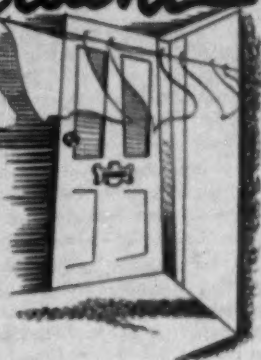
The Watkins Cup—for the best film entered by a non-member society—was won by The Southwick Players with their 16mm. monochrome story film, *Tides of Fortune*. Hyde Cine Society were awarded

a Certificate of Merit for *Silver Lining* (16mm. colour) and *A Little Bit Too Much*, 9.5mm. story film, gained a similar award for the Crouch End A.C.S. The judges were Arthur Elton and A. Vesselo.

Experimental Films

To follow a performance of American and Canadian experimental films given in London last year, the New London Society proposes to present a similar programme of British films towards the end of January, and would like to hear of any amateur work of the impressionistic, avant garde variety which might be suitable. Producers, and amateurs who would like to attend the show, are asked to write to the Secretary, Miss Vaughan, 4, St. James's Place, London, S.W.1.

Strange Incident



By
OSWELL
BLAKESTON

As promised last issue, this month's film makes use of commentary, exterior locations—and interiors. All the same, it should not be beyond the progressive amateur's powers, for the *weight* of the story is carried by the commentary. If one is going to have a commentary, it is as well that one should use it to full economical effect—to extend one's range and tell a story that would be cumbersome in silent pictures.

Before I started to put my ideas on paper I had a long talk with the Editor about this script. He said he thought the story as I outlined it would make an attractive, taut little picture, but he was bothered by the fact that there seemed to be every likelihood that I should be reduced to explaining in words what ought to be apparent from the pictures.

"And yet," he said, "we must be human. When you get a home recorder you play around with it for hours. I know I did. You don't want to have to spend too much time in filming—at least, not at first."

"Fitting a commentary to an existing film is one thing, but taking a film specially to go with the commentary is quite another. It's all right for the club but it's a big undertaking for the lone worker who's still rather mesmerised by his recording outfit. So let's forget

about Art with a Capital A and reduce the visuals to the bare essentials."

"Agreed," I said, feeling rather relieved.

"And don't forget," he added, "that the commentary mustn't duplicate them."

I ought to have known that I wasn't to expect any concessions! However, when I came to follow out "instructions" I found that they weren't really conflicting after all. It was possible to write a script in which the narrative was *illustrated* by the visuals instead of merely being explained by them. I don't claim that it is Art with a capital A; but then I've followed out "instructions" in this respect, too.

One last point. When I was discussing this series of little films with a painter, Max Chapman, he said: "You must bring in washing on the line—so many visual possibilities!" Here is a film which brings home the wash!

Strange Incident

Scene 1. *Fade in.* A medium shot of washing, flapping on a line.

2. Another angle on the washing on the line. Elsie comes into picture with a basket, and starts to take down the dry clothes.

3. A close-up of Elsie. She is not without beauty, but she looks worn.

Every day is Monday for me. I don't know why Bill and I find it so hard to manage; but I have to take in washing.

Perhaps it's simply that Bill isn't very clever. He never seems to make much money . . .

But I'd do a lot more than wash clothes to make things easier for Bill.

4. A close shot, angled down on Elsie, who is lifting the heavy basket which is now full of clothes.

5. A close-up of an iron on the fire. Elsie's hand picks up iron. Camera pans with iron to ironing board.

6. A medium-close shot of Elsie in the kitchen. She is sprinkling water on the clothes, testing the iron, etc. Then she hears the bell. She puts her hands to her hair and tidies herself a little. Then she goes out of picture to answer the door.

7. A medium-close shot on the door. Emma (the maid) has her back to the camera. Elsie opens the door, listens to Emma, nods, and then takes Emma into the house.

8. A medium shot in the kitchen. Elsie is putting finishing touches to the wash. She holds up a blouse and looks at it before she packs it carefully in the basket. Emma is sitting on a chair and talking to Elsie.

9. A medium shot of Emma, walking down the garden-path, carrying Mrs. Edwards' wash. Elsie's head (turned from camera) silhouetted in foreground.

10. A new angle on different clothes on the line, billowing in the breeze.

11. A closer shot, from new angle, of clothes on the line.

12. A longer shot taken from the top window in the house, looking down on clothes.

13. A close shot of Elsie in the kitchen. She is chopping up ingredients for a pie. Once again, she looks up when she hears bell. Then she wipes her hands on her apron, and goes out of picture.

14. Same as 7, only this time it is a gipsy hawker who is waiting. Elsie opens the door, as before.

15. A close-up of the gipsy woman. She is ingratiating, offering different wares from her basket.

16. A reverse shot on Elsie. She is shaking her head. Then she looks puzzled.

17. A close-up of the gipsy's basket. Her hand is rummaging for, and bringing out, a charm. She dangles charm from her fingers.

18. Same as 9. This time the gipsy walking down the path. The shot is held, after the gipsy has gone, to cover the commentary; for we feel that Elsie is standing there brooding.

19. A close shot of Elsie. She is looking at

Sometimes, though, I think I hate people who can make money easily . . .

Yet I'd let them brand me with an iron, if it did Bill any good. I can't stop loving the great gink.

But it really was a Monday when all the trouble started. On Monday afternoon, the bell rang; and I knew it would be Mrs. Edwards' maid. Mrs. Edwards always sends her maid round just *before* I've finished her wash. It must be telepathy.

Anyway, I had to ask Emma to come in and wait while I finished . . .

Then, somehow, I got round to saying how I wished I had just one decent dress of my own—just one. Emma laughed and told me I ought to win a packet in the pools.

I thought *ought* was rather a good word to use . . .

But it worried me all the afternoon . . . I couldn't get it out of my head . . .

If only I had something decent to wear . . .

Then, just when it was time to get the supper in the oven . . .

. . . the front-door bell rang again. This time I couldn't think who it could be . . .

And I didn't feel any too pleased when I found it was an old gipsy woman. I wanted to get on with my pie.

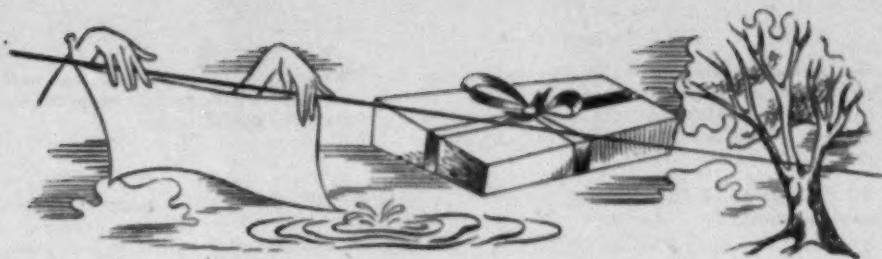
But I supposed she had as much right as anyone else to try to earn her living. So I wasn't rude . . .

Yet I had to tell her I simply couldn't afford to buy anything . . . Then she said a crazy thing.

She said she knew I was speaking the truth and that I wasn't being mean. So she said she'd give me a charm which would bring me anything I wished . . .

Only, she said, I'd have to be absolutely certain of what I wanted. I'd have to make my wishes absolutely clear. She said that wasn't always so easy, and that was why she'd never dared to use the charm herself.

Of course, I knew it was all nonsense. I



the charm in her open hand. Then she looks at the camera, thoughtfully, and her hand closes over the charm.

20. A close shot of Elsie, the camera angled down. She is on her knees in front of the kitchen fire. She opens her hand and gazes at the charm.

21. A large close-up of Elsie. Her eyes become misty as she abandons herself to the thought of the dress. *Fade out.*

22. *Fade in.* A close-up of a box which has been placed on the kitchen table, now nearly laid for supper. Elsie's hands lift off the lid of the box, turn back the layers of tissue paper, and take out the dress. (All very slowly.)

23. A close-up of Bill. A smile is trembling on his lips, ready for the moment when Elsie tells him what she thinks of his present.

24. A half-figure shot of Elsie holding up the dress. She is dazed. Then her face expresses rapture.

25. A close shot of Bill and Elsie, embracing.

26. Another angle on 25. Elsie disengages herself, gently, and looks at Bill.

27. A close-up of Bill. Elsie's hand enters foreground of picture, and imitates the firing of a pistol. Bill's hand closes on his wife's. He is laughing.

28. A large close-up of Elsie, delighted.

29. A medium-close shot of Elsie wearing the dress, and looking at herself in the bedroom mirror. Bill comes into picture and catches her in his arms . . .

30. A close shot of the dress on a hanger. Elsie's hands are putting it reverently in the wardrobe. Then the door of the wardrobe is shut.

31. A close-up of Elsie in bed, her head on the pillow. (Shadow effects moving over her face.) She is looking towards camera with large eyes.

ought to have thrown the silly thing away at once. But you know how it is. I felt I had to have one try.

So, when I'd got everything ready for Bill, I took out the charm. And I told myself I wouldn't get muddled up with an elaborate wish.

So I just held the charm against my cheek and said—"A beautiful dress, a beautiful dress . . ."

I'm almost afraid to tell you what happened next, in case you don't believe me . . . But that night Bill brought me back a present . . . a new dress . . .

Perhaps people who can afford Paris models wouldn't call it a beautiful dress . . . But to me it was the most beautiful dress that ever was . . . because Bill had given it to me.

I didn't know what to make of it all, but what could I do except try to thank him.

My own darling Bill who'd brought me . . . my heart's desire . . .

Of course I was frightened, too . . .

I asked him if he'd been holding up a bank . . .

He told me his boss was celebrating a silver wedding, and had given a bonus to everyone at the works . . . And Bill had thought I simply *ought* to have a dress . . .

Well, after supper . . .

. . . he told me to try it on. I didn't really need any telling . . . But the thing I ought to have said never got mentioned. I didn't tell Bill about the charm . . .

And because of my secret, I couldn't sleep. I was thinking so hard about the charm . . .

At first I tried to tell myself it was just another of those cases of everyday telepathy—like Mrs. Edwards sending for the washing just before I'd finished it . . . But then I began to wonder what would happen *next* . . .

32. A medium-close shot in the kitchen. Elsie is sitting at the kitchen table. The charm is on the table in front of her. Then she gathers it up into her hands. (Her back is to camera during this shot.)

33. A close-up of Elsie, holding the charm against her cheek.

34. A close-up of Rene.

35. A medium shot in the kitchen. Elsie is being introduced to Rene by Bill. The women exchange courtesies. Then Bill playfully pats Rene's arm.

36. A close shot of Bill. He is half smiling at her.

37. A close-up of Elsie, perturbed.

38. A close-up of Elsie's feet going upstairs, very slowly; and camera pans slowly with them.

39. A similar shot of Elsie's feet, now in party slippers, coming downstairs.

40. A close-up of the knob on the kitchen door. Elsie's hand comes into picture to turn the knob.

41. Shot, from Elsie's viewpoint at door, of Bill and Rene embracing.

42. A close-up of Elsie, reacting.

43. A close shot of Bill and Rene, guiltily drawing apart, and turning to face Elsie. Bill makes a half-hearted gesture of helplessness.

44. A close-up of Rene.

45. A medium shot of Bill helping Rene on with her coat. Elsie stands by, in a lost sort of

So all the next day I wondered . . . and wondered . . . Then, when I'd put the supper in the oven, I thought I'd wish again . . .

This time, I spoke to it, very softly. I said, "Charm . . . charm . . . bring me beauty . . . bring me beauty . . ." I wanted to look young and lovely again for Bill . . . And that night Bill brought back . . .

. . . a friend to dinner . . . Yes, she was a beauty . . . Far more beautiful than I had ever been or ever could be . . . Her name was Rene . . .

Bill said they'd lived next door to each other for years when they were kids. And, as he hadn't seen her for ages, he'd felt he ought to bring her back to supper.

You see, I'd asked for a dress, and Bill had brought me a dress. I'd asked for beauty, and Bill had brought beauty home with him . . . But it wasn't what I'd meant . . .

I was being taught how true the gipsy had been when she'd warned me about saying clearly what I wanted. And that night, after supper . . .

. . . Bill suggested I put on my new dress to show Rene . . .

But when I came down again . . .

Sound effect of the roll of drums, growing louder and louder through the following scenes.

Bill tried to pretend it was a joke. But Rene was far too beautiful to be a joke . . .

At least she had the grace to say she must be going. But Bill was angry with me—I suppose

(Continued on page 918)



IDEAS

exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," Link House, 24 Shore Street, London, W.C.1.

SUPERIMPOSED TITLES

Sir,—Readers may be interested in the following suggestion for solving the old problem of obtaining a title with really white letters against a dead black background for superimposing, etc. A piece of glass of similar size to the title card is moved slowly over the flame of a candle until it is completely blackened. The blackening process should be continued until the flame cannot be seen through the glass. If the operation is carried on long enough, the glass will become opaque.

The title can now be lettered on the blackened side, care being taken to avoid finger-marks. For fine sub-title lettering, an ordinary pencil can be used, but for bolder main titles a sliver of wood, cut to the desired thickness, is ideal.

When the title is completed the glass is backed with a sheet of white paper, a photo-flood (more than one may be necessary—it depends on the size of the title) placed behind it and the whole set-up filmed from the front. Owing to the extreme brightness of the translucent lettering against its background, an aperture of around $f/16$ is possible, giving considerable depth of focus. For colour work pieces of coloured gelatine, in addition to the white paper, may be placed behind the glass, giving extremely effective results. No doubt other applications of this old but useful idea will suggest themselves.

DAGENHAM.

N. CROSBY.

SHOOTING AT 12 F.P.S.

Sir,—I have been making sound films for some time, using synchronised S.O.D. and filming at 12 frames per second. This speed makes for great economy in film cost, while the animation is quite smooth because of long exposure when taking. Should I, at any time, wish to obtain an S.O.F. print (24 f.p.s.), it should not be too difficult to print each frame on two consecutive frames so that sync. is maintained at 24 f.p.s.

It seems to me that 12 f.p.s. would be best for silent films also, as the same technique could be used to include silent shots in a sound film without the speeded-up movement which at present occurs. To eliminate

flicker when screening at 12 f.p.s. I have fitted a single-blade shutter, geared to run at 48 r.p.s., and have modified the claw movement to pull the film one frame every fourth rev. of the shutter. This arrangement gives a flicker frequency equal to 24 f.p.s. with only half the film speed.

For sound I use a lateral cut disc recorder at 42 r.p.m., which speed gives a recording time of ten minutes for a 12-in. disc. An electrical synchronising device couples the camera to the recorder, making the camera completely mobile during shooting and also permitting of starting and stopping at any time without loss of sync. The sound reproduction is flat up to 5 k.c. at the centre start of the disc and 7 k.c. towards the outside.

H. L. BUCKINGHAM.

MORDIALLOC, VICTORIA, AUSTRALIA.

The 12 frame per second shooting facility has been provided from the early days on Bolex equipment, the projectors being arranged with their shutters geared 2:1 to the claws and fitted with two blades so that 48 obscurations per second could be obtained with a film running at 12 frames per second, or by a simple adjustment of the blades the same frequency could be obtained when showing at 24 frames per second.

The drawback hitherto has been that, except to a very uncritical audience and on a poorly lit screen, 12 frame per second filming does not give acceptable quality. For this reason it is seldom used. Moreover, by printing each frame twice in an attempt to make 12 frame per second shooting projectable at 24 frames per second, the result is usually disastrously jerky. Nevertheless, the idea is certainly of interest.

SILENTS ARE GOLDEN

Sir,—The amateur has a medium of his very own in the silent film—and yet he needs must ape the professional in the production of sound films. The two types are quite separate. Anthony Asquith has written ("The Cinema, 1950") "I must emphasize again that the sound film is not an extension of the silent film. It has not, except purely commercially, superseded the silent film." Yet there appears to be no end to the spate of articles for the amateur on sound recording.

Does the amateur really believe that all the possibilities of the silent film have been explored? What does he hope to gain by challenging the professional when all the odds are in favour of the latter? He should be content with superimposed titles (a vast

improvement on the old way of intercutting images with titles) and an imaginatively chosen musical score.

Silence is indeed golden in the amateur film movement. It is money-saving and perhaps face-saving as well. The silent film is still a contemporary medium of expression.

SHEFFIELD.

J. W. BOOTH.

REALLY NOTHING TO IT, YOU KNOW!

Sir,—I started taking A.C.W. in 1940 and, like so many others, just had to go on. I have gathered any amount of valuable information from it since then, and especially have I pounced on articles dealing with how the professionals achieve their special effects. However, one type of fake has always baffled me.

Two examples: In the Technicolor film, *Wonder Man*, Danny Kaye's ghost—a solid ghost, looking perfectly normal: no outline to suggest travelling matte, and no possibility of back projection—takes up a tumbler of milky-like fluid. His hand closed, not round the glass but inside it, his knuckles showing as pink blobs through the glass.

Then he slapped his hand on and through the tumbler which then appeared to grow out of it. I did notice that the tumbler had the familiar outline of a superimposed image.

An even more startling example of this type of fake was the shot in *A Matter of Life and Death* in which two solid ghosts advanced towards the camera through a pair of closed glass-panelled double doors. It was amazing to see their faces and chests breaking up the wooden frames through which they seemingly vanished.

I cannot see how a solid object can enter another solid object even by Dunning or back projection processes.

CAMBORNE, CORNWALL. JOHN J. MITCHELL.

Most basic trick effects are surprisingly simple: it is this very simplicity which proves so baffling, because one expects something complicated. The effects quoted are both examples of superimposition done in the optical printer—not the camera. Danny Kaye's white drink in *Wonder Man*—it had to be white to show off the effect best—is a superimposition on the other straightforward shot. The same applies to all routine shots of solid "ghosts" passing "through" doors.

It is the meticulous attention to detail and the refusal to pass indifferent results which makes these simple effects so good. You will notice that the professional cameraman takes on "trick" film assignments as readily as apparently straight ones.

ALL THE LATEST LIVING PICTURES! JUST COMMENCING!

A.C.W. readers are still digging in their memories of their first introduction to films—and bringing up rare gems. Last month we published a selection of letters from amateurs recalling how and when they first began movies. Here is a nostalgic recollection which goes back farther than most and vividly re-creates a period when the professional film was compounded of the vivacity and novelty which are the essential characteristics of the amateur.

Sir,—It was a long time ago when I first started in movies—in 1910, in fact, when I was just 10 years old. I saved my pennies and bought a toy 35mm. projector, together with some circular bands of films, for about five shillings. One of the subjects was of two men heading a football to each other. This went on as long as one wished! Later I bought a whole roll of real film, one hundred feet long. It was a real treasure, as film was not easy to come by.

At school we were sometimes allowed to draw any subject we liked. So what did I draw? My projector! In those days few people knew much about films. When I wrote to a boys' magazine asking how to join the torn ends of my film, I was instructed to mend it with gum arabic—and without trimming the ragged ends, either. Of course, I was disappointed to discover that the join would not hold.

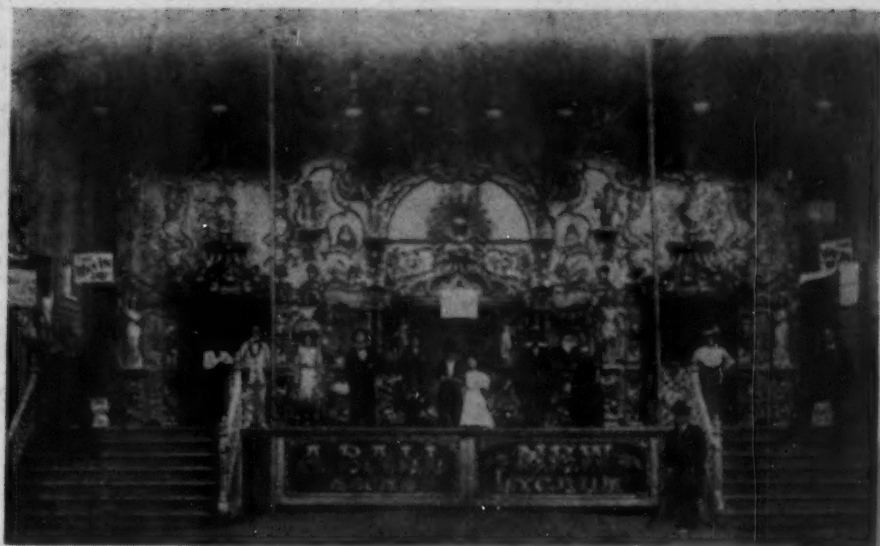
My first introduction to the cinema was

during a rare visit to a travelling fair, away back in 1906. The lowered side of a large lorry formed the stage, and the screen was mounted on the other (raised) side. The front of the "cinema" consisted of another large van which contained the organ and also provided a stage for the clowns and dancing girls.

The top hatted proprietor would stand on the steps, shouting "All the latest living pictures now showing! Just commencing! Just commencing!" These shows were always just commencing—until there was a full house. The projector was set up in the back centre of the auditorium and was fenced off to keep away inquisitive boys like me.

The auditorium was covered in with canvas, underneath which unscrupulous little boys would surreptitiously creep. Admission was one whole 1d. for children and not much more for adults. One week's pocket money meant one visit to the "living pictures".

There was a fascinating organ on the front stage—a huge and gaudy affair in gilt (I thought it was gold)—to attract the crowds. I loved the music, even if it was only "William Tell" and "Poet and Peasant". It gave me my first introduction to music, anyway. I would stand for hours, it seemed, listening and watching the music rolls go through. They were not rolls really, but a



The cinema, 1906. "There was a fascinating organ on the front stage—a huge and gaudy affair in gilt—to attract the crowds."—A contemporary photograph of the actual fit-up described in the letter on this page.

sort of folded block which opened concertina-fashion, passed through the organ and folded itself up again as it dropped out at the other side. I would watch spellbound as the slits and holes in the "roll" passed through, and I tried to identify them with the sounds which followed.

The other attraction was watching the clowns and dancing girls doing the can-can—and all free, too. Behind this glittering facade of gilt, coloured lights and dazzling arc lamps which spluttered continuously lay my dreamland. I enclose a photograph of this very show.

There was great excitement among us schoolboys when we knew that the 'cinema' was on its way. It usually stayed a week or two while the takings were good. Once it was actually set up in the field opposite my house. I could sit at my window and watch and listen until Mother called me to bed.

Motion pictures! Motion pictures! It was always motion pictures, night and day with me. What did it matter if one did have to sit on a hard bench to watch the sheriff and his posse dash to the rescue, or a bomb explode in the Confederate General's tent? Truly, I think the cinema was more fascinating then than now, perhaps because it was rough and ready, unsophisticated, fascinating and mysterious, not streamlined, as today.

Time marched on and a cinema was built nearby, the travelling show came but once more, and then, cataclysmic horror, one

night it was burnt to the ground. My tinsel and gilt gone! My wonderful organ no more!

By the time I was thirteen (in 1913) I tried for employment in a cinema. They didn't want anyone but allowed me to work for nothing and learn the job. I was now in the trade, and was I proud? I was really handling the films, some of which I remember today: a Nordisk film called *The Imposter* and *The Four Dare Devils*, a circus story by Cosmopolitan, for example. Both were Continental productions.

Films came from all countries in those days. There were the French Pathe, Gaumont, Lux, Eclair and Film D'Art. From Germany came the films of Messter and Deutsche Bioscope. From Italy we had films by Cines, Roma, Ambrosio, Milano, and Pasquali. The British were Hepworth, Cricks and Martin, B & C and Barker (now Ealing Studios). And from the U.S.A. came Edison, Lubin, Essanay, Vitagraph (absorbed by Warner Bros.), Thanhouser, Kalem and—most famous of all—American Biograph, popularly known as "A.B." I had lists of over a thousand trade marks. We had news reels, too. Our particular one was the old red titled *Pathe Animated Gazette*.

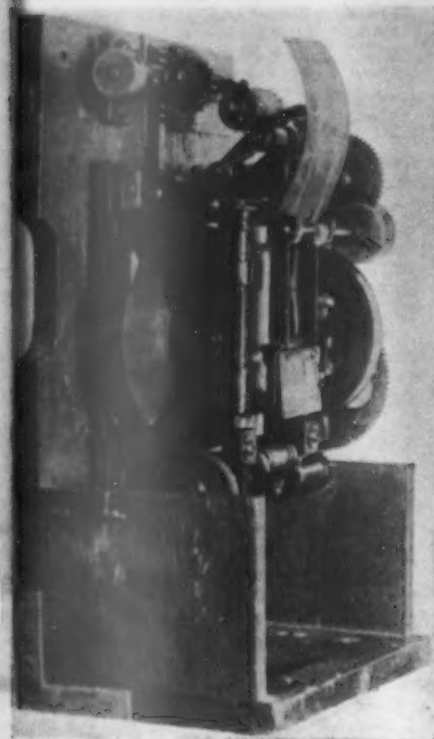
The films were often tinted: red for fire, amber for evening, yellow for the desert, blue for moonlight; and sometimes they were sepia toned all through. Later very effective results were obtained by combined tinting and toning.

During the performance the patrons were served with coffee and biscuits free of charge. The accompaniment for the films was mostly "Hearts and Flowers", "Salut D'Amour", and the music of my friend Archibald Joyce.

In due course I was allowed to operate the projector, which meant turning a handle evenly twice a second. It seems amazing now that we did not have motor drive, but one got used to it, changing from right hand to left hand without slackening speed when one got tired.

Our projectors were an Erneman, an Edison, and later a motor-driven Kinema-colour (one only of each). The Edison was for some strange reason my favourite. Incidentally, I picked up the mechanism of one in Belfast before the war—a rare find which cost me only four shillings. It was the same type as I was using way back in 1913.

This mechanism is now in the Science Museum, London. The seller didn't even know what it was. I had to have it and was



Characteristic early mechanism: the Edison projector discovered by reader P. J. Smith. Note the fancy shutter blade and mechanism above the hinged part of the gate—presumably a centrifugal safety shutter.

ready to pay anything for such a rarity. I collect anything to do with motion pictures, and recently picked up a "Wheel of Life" made by Ross in 1870.

After a period as rewind boy and part time operator, carbon sharpener, and coffee fetcher (oh, yes! the operators had their coffee, too) I went to another cinema at a salary of 5s. a week. Here we had the old Gaumont Chrono projectors. These were tough machines—and they needed to be, for all our programmes were raced through at twenty-four frames a second, because we had variety as well, and had to pack three hours' entertainment in two hours and a half. The audience often used to complain that the actors moved too quickly!

Came the war. My companion overseas was Colin Bennett's "Handbook of Kinetography" (1911) which I still have. Wounded and back in England in 1916, I bought my first motion picture camera for £7 7s. secondhand, and took my first film; it was of wounded soldiers arriving at Salisbury Station. Since that day it has been the camera side more than projection that has intrigued me, as I am more photographically than electrically minded.

I got to know all the types of camera. They were nearly all of the wooden box type, except, of course, the Bell and Howell. One can still see some of them—the Moy, Williamson, Darling, Prestwich, etc.—dragging out their days at the seaside, working for street photographers.

I got to know the different makers of films (and they were numerous), and collected photographs and books, among which is "Animated Pictures" by C. Francis Jenkins, the American pioneer, from whom I acquired it. This is believed to be one of the first, if not the first, book on motion pictures. Incidentally, it lists over a hundred names ending in graph, scope, and trope, the funniest and most apt being the "Getthemoneygraph".

After some years as a free lance cameraman and serving with the R.A.F. Film Unit in the last war, my spare time now is being spent in compiling an encyclopedia of cinematography, and if any reader has any literature of any kind in connection with movies, especially early books or films, I should be interested to hear from him.

ALTON, HANTS.

P. J. SMITH.

• • •

Sir,—I was lucky enough to get hold of some pre-war issues of *A.C.W.* a few weeks back. I thought that the *A.C.W.* was good then but it is much better now in size and shape.

J. M. W. P. C.

FILM AND/OR CINE

Sir,—Correspondents and contributors recently seem to have become confused over the old adage, "What's in a name?" May I register a plea for film societies who make their own films despite the belief of cine societies that we are just a fusty band of ancients who think that watching films only is the highest form of film art? True, film appreciation and amateur film production have sprung from quite different sources, but most film societies nowadays combine both the activities. Does it matter what we choose to call ourselves?

And, secretly, we think that societies, cine or otherwise, with no appreciation interest, are only half living. The one seems to us the natural complement of the other.

MAIDSTONE FILM SOCIETY.

RONALD FREEMAN.

CLEANING BEADED SCREENS

Sir,—I recently bought a secondhand beaded screen which had collected a great deal of dust, and after reading many times in *A.C.W.* that it is impossible to clean a beaded screen, I decided to experiment. All I used was some of the wife's Tide washing powder in hot water, daubing the solution on to the screen with a soft cloth made into a pad.

I treated six square inches at a time, dabbing off the lather with another pad well rinsed in cold water. The result when the screen is dry is equal to new. I lost a few hundred beads in the process, but this has not affected the brilliance.

EALING, W.5.

R. A. OULDS.

Our correspondent was lucky. We have occasionally pointed out in *A.C.W.* that very careful treatment with soap and water may improve a discoloured beaded screen but that there are two fundamental disadvantages: invariably some beads are dislodged, and in almost all cases there is immediate or delayed penetration of the water, causing worse discoloration than previously existed.

DOWN MEMORY LANE

Sir,—While reading the report of the UNICA Festival (Nov.) I was struck with the thought that I had seen the runner-up, *Impromptu*. If my memory is not at fault I think a film with the same story was shown commercially, in the silent days, under the title, *Red Roses*. Is this so?

SKIPTON, YORKS.

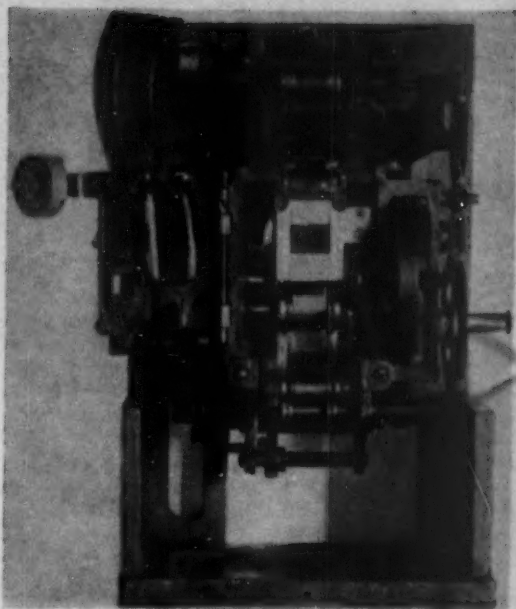
J. E. ATKINS.

We haven't any record of a silent feature film of this name, and there is no really comprehensive list of shorts. Does any reader remember it? The story has frequently appeared in various guises. It occurs in the last reel of *Vaudeville*, for example, *Jankins* imagining that he drops his faithless partner during their tresspass act.

Sir,—... I have been a reader of *A.C.W.* since 1936 (apart from when on overseas service) and agree with correspondents that it represents the finest value for money in the magazine world to-day.

DERRY.

H.C.



Another view of the mechanism: top sprocket with sprung idler, maltose cross sprocket teeth protruding from gate channel, and lower sprocket so near as to have made loop forming an irritation. Note safety guard provided to restrain the top loop.

BASIC DATA

Sir,—I write as one who, after dabbling mildly in 9.5mm. work some twenty years ago, has recently again become interested. I have been engaged for the past few months in the reconstruction of my projector (an old Home Pathe), and the construction of accessories for that, and for my camera, and I have been very disappointed at the lack of certain elementary and factual information in the books published for the amateur cinematographer, of which I have read a number, including one which claims to be a most complete manual.

Among the facts I wanted to find out were the following:—

1. The standard size of 200, 300, 400 and 800-foot reels.
2. The position, i.e., left or right-hand side, of film, and dimensions, of the sound track on 9.5mm.
3. The approximate depth of focus when using a titler with, say, a two-foot lens. In other words, is there a tolerance of one-quarter inch, one-half inch, one inch, three inches, or what?
4. The standard size and screw thread for camera lens fittings.

The books I consulted, many of them extremely readable, did not give me these

facts. They have descriptions of apparatus that I shall never be able to afford, and they gave elementary information as to optics, etc., but to get answers to my questions (or some of them), I had to make myself a nuisance to dealers, and quite frankly, I don't think that, when my aim is to avoid spending money by doing jobs myself, it is fair to trouble a dealer for information of this nature.

I do suggest that a useful publication could be got out on the lines of the various mechanical and electrical pocket books, which could give facts of this nature. I notice that some of the mechanical papers, in fact, publish from time to time supplements of tables which can be collected together and kept in a loose-leaf folder for reference. **PICCADILLY, W.1. NOVICE.**

Basic facts of the kind requested are frequently given and discussed in our pages; and if you require information which is not of sufficient general interest to merit publication, we are always pleased to supply it by post. The answers to "Novice's" enquiries are:

- (1) 200ft. 5 $\frac{1}{2}$ in. dia.
300 6 $\frac{1}{2}$
400 7
800 9 $\frac{1}{2}$
900 9 $\frac{1}{2}$

(2) 9.5mm. sound track is on left side; full data in *Novell's* book "Build Your Own Projector."

(3) Depends on stop and focal length of lens. If a 20mm. lens at f/8, then the depth of focus with a 24 in. supplementary lens is about 6 inches each way. But the focus is best at the exact distance.

(4) The 16mm. and 9.5mm. lens mount standard thread is $\frac{1}{8}$ in. dia., 32 threads per inch, U.S. Standard Form.

PRICES

Sir,—As manufacturers of what we believe to be moderately priced cine apparatus, we should like to point out to your correspondent, D. Thomson, that while it is true that some toys are pressure die-castings moulded on lines similar to certain parts of cine apparatus, the toys are low in price mainly because they are turned out in very large quantities. When it is borne in mind, however, that the tools for even simple die-castings may cost many hundreds of pounds, and that the market for cine apparatus is comparatively small, it will be realised that cine apparatus is really very fairly priced, especially in view of the very high standard of precision and finish required throughout manufacture.

WOLVERHAMPTON. BOWEN & VERNEY CO.

TILTING ATTACHMENT FOR THE ACE

Sir,—Reading F. H. Backler's article on an improved lens for the Ace has prompted me to offer details of a front tilting screw attachment I have made for the same projector. The only materials required are: length of brass bar 4in. x $\frac{1}{4}$ in. x $\frac{1}{2}$ in.; two knurled head $\frac{1}{2}$ in. B.S.F. screws $\frac{1}{2}$ in. long and

two 4 B.A. countersink screws for attaching the gadget to the projector.

The bar was milled to shape in a lathe but if no lathe is available, a file will do the job. The ends of the bar were drilled and tapped $\frac{1}{2}$ in. B.S.F. at 3 $\frac{1}{2}$ in. centres, as shown in the diagram. Two holes were also drilled and countersunk in the bar to take the 4 B.A. fixing screws which screw into tapped holes in the front foot of the projector. The bottom edge of the bar should lie level with the bottom edge of the front foot.

My own tilting screws were turned from $\frac{1}{2}$ in. mild steel, but ordinary $\frac{1}{2}$ in. B.S.F. bolts with the hexagon heads carefully polished with file and emery cloth will do the job adequately. The brass bar should be cellulosed black to match the projector base.

I find that this attachment adds greatly to the stability of the machine—the hand-driven model with 300ft. spools seems to me to be very top-heavy.

LEYTON.

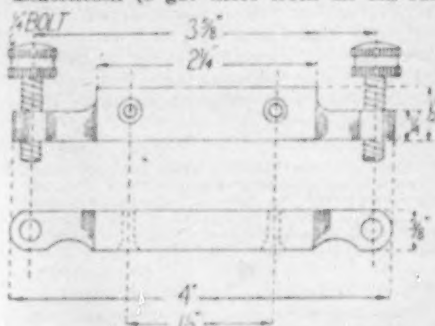
L. W. TICKELL.

GROUND GLASS SCREEN FOR HAYNOR F.1

Sir,—I wonder if readers would be interested in my adaptation of the Haynor F.1 viewer for projecting an image on to a miniature ground glass screen. Although very good for its moderate price, I found two very definite disadvantages with this viewer: the animated scene was very jerky, and it is a great strain to watch the film for long periods through the small lens.

The former fault, I found, was caused by the second and third idler rollers being on different levels, and the film consequently varying between the two. This was very simply rectified by drilling a hole and lowering the second idler a matter of a quarter of an inch or so, bringing it to the same level as the third.

Next, I removed the white plastic diffuser disc from below the frame aperture and mounted a condenser and reflector unit underneath (I got these from an old Ace



Constructional diagram for a tilting attachment for the Ace Projector. See letter in col. 1.

projector, but I believe they may be bought quite cheaply) so that the frame of film was evenly illuminated by a 6 volt bicycle headlamp bulb, slightly over-run from an 8 volt bell transformer bolted on to the rear of the viewer.

The existing viewing lens was removed from its mount and the aperture enlarged with a file so that the lens from my Gem could be easily slipped in. The movable "ground glass" screen consists of a piece of celluloid, 2in. x 2in. roughened on the underside with fine glasspaper. The picture may be focused by raising or lowering either the lens or the screen. A very brilliant picture is obtained and may be comfortably viewed from above in broad daylight.

SHADWELL, LEEDS.

A. SIDI.

The makers have seen the need for a viewing screen for the Haynor F.1. Our test report of their own attachment appeared in our Nov., 1950, issue.

9.5mm. WIPE SPLICER

Sir,—A commercially made wipe-splicer would, I feel, be a great asset to all amateurs but since these are not available I have made one myself out of oddments and send it herewith for your comments.

The wipe is made over approximately 16 frames, the two edges of the join being diagonally cut and cemented with ordinary film cement. Faults which I cannot overcome are: bad sealing of the joint; an occasional white line along the joint due to scraping off too much emulsion; and occasional spreading of the cement.

BIRMINGHAM, 23.

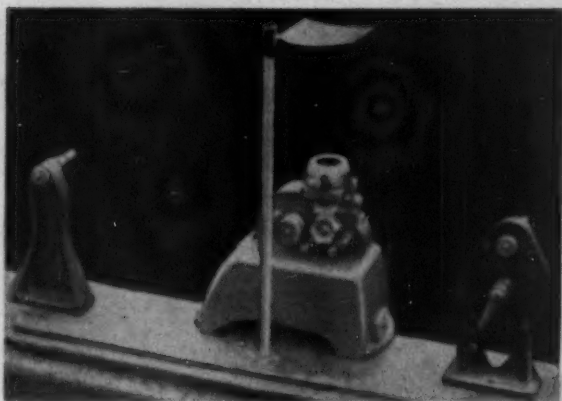
W. EVANS.

We are always glad to see readers' own gadgets. This one is an ingenious device. We were able to make efficient wipe-mixes with it—but we had to exercise considerable care. The bother is that while the keen experimenter is prepared to go to a deal of trouble with his equipment, a commercially-made article has to produce reliable results in anyone's hands—and to make a production model of this gadget would probably mean going to prohibitive expense.

There are also the following factors to be considered: (1) Wipes seem to be rather out of fashion now and are little used commercially except in trailers; (2) A simpler way of doing the job is not to lap the ends but to butt them and use Sellotape, later cutting out the sprocket holes with a fine knife. This method is also theoretically better as a cemented lap is liable to failure in flexing over sprockets since the outer film bends less than the inner, so there is stress set up along the splice; (3) Wipes are commonly used for a wipe from a scene to black, i.e. a wipe-out, and a far simpler method of making a wipe of this type is to paint the film diagonally with blooming ink, on the base side.

SMALL SCREEN PROJECTION

Sir,—I have used all types of screens of various sizes and never felt satisfied with the results. But lately I decided to adopt



The Haynor viewer modified as described in "Ground Glass Screen for Haynor F.1" on opposite page.

the television practice of a small screen and to project with the room light on.

For my "television technique" I use a small screen made of blotting paper fitted into an old picture frame painted black. A piece of millboard or three-plywood covered with blotting paper and with masked edges would serve equally well.

I set the screen on the farthest side of the room and sit behind the projector. I use the long-throw lens in my Gem since it gives much sharper definition. A shaded light is left on to one side of the projector and screen.

If both sound and silent films are shown it is a matter of moment to swap screens—one masked for each gauge of film can be kept to hand. In my opinion this "television technique" is nearly 100 per cent more effective than the normal "dark room, large screen" projection.

SOUTHSEA.

H. J. LINDFIELD.

If you like it that way, Mr. Lindfield, all right, but those who have proper regard for perspective and viewing distance will advance on you threateningly! The television manufacturers are doing all they can to increase screen size. The most serious shortcomings of the television picture are lack of a good black (and hence lack of contrast) and the necessity of viewing a small picture because of lack of definition due to the English line spacing. So why try to make a virtue out of the drawbacks of television? With regard to the lens, if the long throw one on the Gem gives sharper definition than the standard lens, then there is something wrong with the latter.

FULL HOUSE AGAIN

Sir,—Yet another name to be added to the ever growing list of successful screenings of the Ten Best, and we would like to record our thanks to you for making such a show possible. Wherever the films are screened, a full house appears to be the order of the day, and in this respect the Wolverhampton show was no exception. Long before it

began the doors were besieged by people hopeful of obtaining a ticket. The club's president, the Mayor of Wolverhampton, attended, and enthusiasts from many parts of the Midlands were present.

Three projectors and three turntables were used, and a club leader strip started the show. The special recording on disc made by our hon. sec. of the commentary for *Nature's Way* was very successful. It was natural that *Eggs for Breakfast*—which was screened in full—should arouse the most interest, since it was one of our own member's films.

The ambitiousness of *Paper Boat* and the simplicity of *Post Haste* found general approval. *Nature's Way* was well received, and it is interesting to note that slapstick, as in *Only for Telling*, will still raise a laugh. While it would be difficult to assess the films in order of popularity, there is no doubt at all that the audience enjoyed them.

WULFRUN A.C.C.

NORVAL A. BAKER.

■ DARED NOT ADVERTISE

Sir,—We presented the Ten Best to a packed, and most appreciative, audience. It was a very cold night and unfortunately the heating installation had broken down in our hall, with the result that it was pretty cold sitting there for some two hours, but hardly a soul left before the end of the performance—which goes to show how much these films were appreciated.

All tickets were disposed of many days before the show and we had to refuse many requests. On the night itself, admission had to be restricted to people actually in possession of tickets. We shall hope to screen the Ten Best next year when there will be no alternative but to run two nights so that yet more people can see them. So great has been the demand for tickets that we did not dare advertise the show in the local Press. Had we done so there might have been a riot!

Both during the interval and at the conclusion, we received the most gratifying comments about the films. Opinion seemed fairly evenly divided as to whether this year's set was better or not so good as last year's, but everybody enjoyed them. We were pleased to welcome many members of cine and film societies both local and from considerable distances. The newly formed

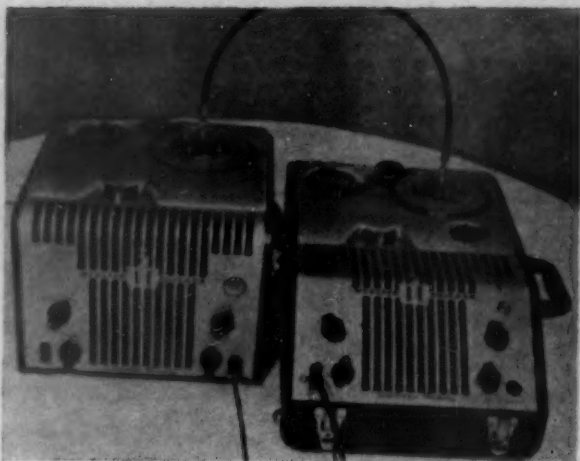


Fig. 1. See letter "Lip Sync with Wire Recorder" below.

Preston & District C.S. were there in good force and were able to make some useful contacts.

The support accorded to this show and our showing of the I.A.C. prizewinning films has encouraged us to give further showings of amateur films. Suggestions for the programme from other societies would be very much appreciated.

We should like to congratulate A.C.W. on its enterprise in making these films available for showing to such large audiences, for without A.C.W. it is doubtful if these films would be seen by the people most likely to benefit from them. The condition of the prints was excellent and no stoppages occurred, though the projection staff were not too pleased to find that, though the programme was spooled ready for showing on two large spools, all leaders and trailers were in position.

The films have been despatched by registered mail this morning and it was a wrench to see them go!

LYTHAM ST. ANNES F.S. C. P. RAMBOTHAM.

We spool the films with leaders and trailers to each because few societies presenting the Ten Best give a continuous performance, preferring a minute or two's break ("interval" would perhaps be the better word!) between each film. But if the majority of those yet to screen the Ten Best do plan continuous performances, we shall, of course, be glad to comply.

■ LIP SYNC. WITH WIRE RECORDER

Sir,—Using the ordinary clapper board for registering sound and visuals, I am able to obtain very good lip synchronisation with the Webster wire-recording/reproducing apparatus shown in the photographs.

Fig. 3 shows the 8mm. camera mounting which allows a small angle of pan. The

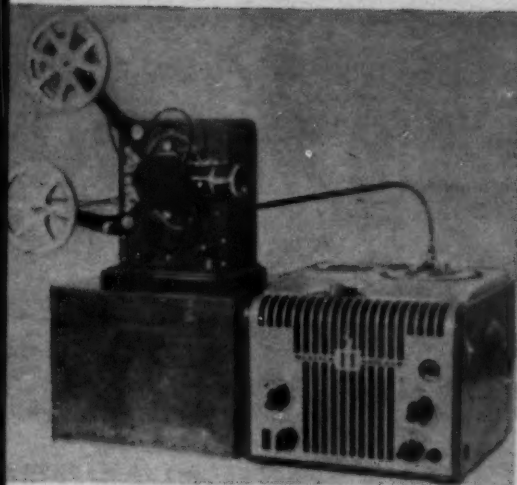


Fig. 2. Mr. Ingram's wire-recorder coupled to the projector.

camera is driven by the recorder take-up drum, extra drag while shooting being allowed for by friction rollers on the recorder. The take-up drum revolves at 120 r.p.m., driving the camera at 13 f.p.s.

Fig. 2 shows the projector set-up. The recorder is coupled through a gear box at the rear of the projector and both are controlled from the same switch. The film and wire are driven at the same speed as when shooting, and despite the slow speed, the film projects quite well.

Fig. 1 shows two recorders coupled together for copying the sound from one wire to another after editing so that a jointless length is available for projection.

LONDON, N.W.6.

W. INGRAM.

f/32

Sir,—Why, oh why have not more readers taken up the cudgels in support of D.C. (who asked manufacturers to produce lenses which would stop down to f/32, with irises which would close completely)? I have just seen a well-known make of lens the smallest stop of which is f/11. For making a fade on medium speed film in summer time this stop, or even f/16, is commonly required. One could use a filter, of course, but I contend that a lens should do what is asked of it without such aids. I entirely agree with D.C. that a diaphragm should close completely. Our manufacturers should get down to this job before others step in.

WISSEY, BRADFORD.

R. WOODCOCK.

f/22 and f/32

Sir,—Mr. J. Verney states that the post-war T.T.H. Cooke Kinic 1in. f/1.5 lens stops



Fig. 3. The flexible drive from the recorder permits a small angle of pan. The camera mechanism is driven from the recorder take-up drum.

down to f/32 and is marked at this aperture. I think there must be some mistake as all the post-war lenses of this type which I have seen are marked down to f/22, this being one stop less than most of the pre-war 1in. lenses. Even this must be something of an achievement, but what the amateur really requires is a lens with an iris that will completely close.

BIRMINGHAM.

W. G. BAINES.

No mistake, but Mr. Baines is, of course, quite right in saying that this lens is supplied stopped down to f/22 only. Before the war, when it was first introduced, it had iris scale markings down to f/32; then some three or four years ago a re-designed iris diaphragm was adopted for it in order to provide greater angular rotation to the movement, the scale calibration in the process being limited to f/22.

Our congratulations on the December A.C.W. What a colossal bobs-worth! We don't know how you do it—but keep on doing it, anyway!

BATH. GROSVENOR FILM PRODUCTIONS.

• • •

... with regard to the December issue of A.C.W., I am afraid that I could not find enough praise for it, so will just say "Thanks."

SLOUGH. DIAMOND FILM UNIT.



In Dark Caverns Underground

... three amateur cinematographers went in search of bats. And despite the problem of lighting they came back with what is thought to be the first colour film of bats in their natural haunts.

What is the strangest place that you have ever filmed in? (A place where filming went according to plan, without any hitches, says the wag.) Have you ever been underground, for instance? "Underground?" you ask, doubtless pondering the pictorial enchantments of London's railway system. "It has possibilities, but the lighting!"

Well, we don't mean that sort of underground at all. We mean the dark, damp sort where shy animals hide and bats hang upside down during the daytime. Which brings us to our subject—bats! The Greater Horseshoe Bat, in fact, filmed in its subterranean habitat—and in colour, too: the first time, it is believed that colour has been used for this subject. The photographers were three members of the Birmingham Photographic Society, Wallis W. Power, A.R.P.S., Ron Bill and W. G. Baines. The last-mentioned is already well-known to readers as a prize-winner in the 1949 Ten Best. (His engaging description of the making of *Nature's Way* appeared in the July issue.)

Although filming of this sort cannot be scripted, it certainly needs a deal of preparation. First, of course, one has to find the bats. There were known to be some in the ruins of Pembroke

Castle, so the first obstacle was overcome. Second, what lighting would be required? Four large Photofloods in reflectors and a 500 watt spot were chosen, plus 250 yards of heavy duty cable to carry the current from the nearest mains supply. Three Bell & Howell Film 070DA cameras were to be used, loaded with Kodachrome for general filming and Super XX for slow motion shots. A 30 ft. aluminium extending ladder and a quantity of 1 in. mesh horticultural netting completed the essential equipment.

The large cavern beneath the castle had been selected as the location for the filming, but on arrival the unit were dismayed to find that there were no bats in residence. "By sheer good fortune,"





Wallis Power admits, a pair was discovered in another part of the castle. These were deftly captured and taken to a corner of the cavern. The area was then sealed off with the netting to restrict their flight. The mesh of the netting was small enough for the job since this bat has a wing span of from twelve to fourteen inches.

The lights were set up and the cable run out to the nearest power supply over 200 yards away. The lighting was not as powerful as had been expected because of the voltage drop caused by the length of cable. The walls of the cavern were depressingly dark, possessing negligible reflective properties. By working fairly close, however, it was possible to film at $f/2$.

Excellent shots were taken of the bats suspended from the walls and crawling about. But the heat of the lamps made them rather restless so the lights were switched off from time to time while the patient naturalists waited for their

subjects to become more co-operative.

Slow motion shots of the bats in flight were taken at 64 frames per second at an aperture of $f/2$ with Super XX. Unfortunately slight over-exposure resulted—annoying because it meant that $f/3.5$ could have been used and some increase in the depth of focus thus secured.

To supplement the material they have already obtained, the three naturalist/cinematographers intend to return to the cavern when there are more bats available and take with them more powerful lighting equipment. The aim is to film at $f/5.6$ —the minimum aperture required to give full depth of focus with a 1 in. or 2 in. lens.

THE TEN BEST AND THE FESTIVAL OF BRITAIN

This month's front cover design embodies the Festival of Britain emblem to remind you that amateur films have an important part to play in the festivities. This year the A.C.W. Ten Best films will introduce the amateur film movement to an even larger public than before, and will thus make a decisive contribution to the national pageant. Full details about the competition are given on page 899. Last day for receipt of entry forms is January 5th and for the films themselves, January 31st.

Close-Ups

It is a good discipline for the newcomer in the first six months of his cine apprenticeship to take films in which the camera remains quite static once it is set up on a scene.

So many people who decide to make films postpone until the last irrevocable moment any thought of their limitations. Such people do immeasurable harm to the whole future of the use of film.

One way of learning the grammar of the film is to hire films and run them repeatedly—not unusual films such as *Song of Ceylon*, but films of the ordinary kind available from libraries and sponsors.

Your eyes do something which closely approximates to the technique of the film—but not of television. They jump from view to view; the attention is focused on individual points, then it is captured by one thing which the eyes proceed to examine in more detail.

Unless he has some real purpose which can only be served by colour, the beginner should always use black-and-white.

Accuracy of colour rendering is a comparative rarity, but lighting for colour is no more difficult than for black-and-white—rather the reverse.

Many people who embark on sponsored film-making have wild ideas about cost and forget many things which should be charged against the film. Materials, time, depreciation of equipment, transport, hotel bills—all must be included to obtain a true financial evaluation.

Scenics must have movement. People and animals are no less important than their surroundings.

In judging the footage needed for a scene when writing a script, it helps to some extent to mime the action to oneself.

How long should a film be? It depends on the subject—and there are always many aspects of the subject. The type of audience for whom the film is designed will decide which aspect to select and this, in turn, will influence the length and method of approach. Excessive length is a common fault.

From a lecture on 'Before Shooting', given by George H. Sessell, F.R.P.S., to the Kina Section of the Royal Photographic Society. Stanley Schofield, F.R.P.S., lectures on 'Sound' on Feb. 9th.

Writing and

By DOUGLAS GOODLAD

There are at least two ways in which amateurs can improve on the average professional film commentary. First, by remembering always that the visual side is more important than the vocal; second, by avoiding the professionals' abominable habit of using assertive background music.

For years most of us have had to let the picture alone tell the story. But now that tape and wire recording are so much in use, the tendency may well be to leave most of the telling to the commentator, with the picture illustrating only what is most photogenic. The professionals often err in this respect. The commentary is given undue prominence in the "March of Time" and "This Modern Age" series, for instance. Some of the camerawork in these and other informational films is striking, but more often the visuals amount to mere padding.

Don't turn the film into a lecture. No matter how witty, informative or well spoken your commentary may be, your audience will pay more attention to the visuals than to your voice. The picture should always be the first consideration.

Last month I suggested that music might at some points be substituted for speech. I recommend substitution instead of superimposition, because simultaneous music and speech can be extremely irritating. We are all familiar with the professional interest films in which commentator and music battle for attention. The music is continuous. When there's a lull in the commentary it flares up, to be faded as the commentator begins his next sentence, but it is still obtrusive.

More satisfactory results can be obtained by using music sparingly. You might try a descriptive passage here and there in keeping with the mood of a sequence; something lyrical to match lovely landscapes, or quick rhythm to enhance shots of machinery in motion, but keep music or sound effects in their place. If they are superimposed on the commentary the audience will not know whether to listen to you or the "background".

Prepare your commentary so that it reads as you speak, not as you write. The style needs to be simple and direct, more loose and personal than if intended for eye instead of

Delivering a Commentary

In last month's issue our contributor, who broadcasts regularly on films and other topics, dealt with the preparation of the script. Here he has more to say on its production and on the style and method of delivering it.

ear. As you write the script, try it out from time to time by reading passages aloud. Make it conversational by abbreviating "you will" to "you'll", "it is" to "it's", and so on. Shun inverted sentences. You may use them when writing, but you do not talk that way.

To maintain a smooth flow, you may find it desirable to use tautological expressions regarded by grammarians as a waste of words. Don't worry much about conjunctions at the beginning of sentences or prepositions at the end. You won't be committing a crime by using them in this way, but you may be making your script easier to speak and to follow.

Unless you want to sound forbiddingly didactic, keep to everyday words. "Show," for instance, comes more naturally to the tongue than "depict", and "prior to" is indefensible—"before" will do nicely.

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Do something about any word or phrase at which you are inclined to boggle, or which does not sound well. Look for synonyms, or recast the sentence. Alexander Bain, writing at the end of the last century put it this way: "The Melody or Music of language involves both the Voice and the Ear. What is hard to pronounce is not only disagreeable as a vocal effort, but also painful to listen to". He gives this further useful advice: "Rapidity and ease can be given by the alternation of abrupt consonants and short vowels".

This quotation will show what he means:

*Yet hark! How through the peopled air
The busy murmur glows!
The insect youth are on the wing,
Eager to taste the hanted Spring,
And float amid the liquid noon;
Some lightly o'er the current skim,
Some show their gaily-glided trim,
Quick-glancing to the sun.*

The poet (Gray) is here using language which imitates the lively motion of the subject. Short syllables, sharp consonants make the pronunciation quick and light. Contrast those lines with this quotation from Pope (on the Iliad) which demands deliberate pronunciation:

*When Ajax strives some rock's vast weight to throw,
The line too labours, and the words move slow.*

Pope's intention was to imitate ponderous movement by long syllables and voice-prolonging consonants. If your script is not easy



This is quite a unique photograph since it shows Britain's only woman sound operator: Mrs. Barbara Bartholomew. She is seen here re-loading the sound camera during the post-synchronisation of dialogue on "Seven Days to Noon."

to read you may find a clue to what is wrong by studying these two quotations.

At what speed do you talk? You may think you speak more quickly than you actually do. B.B.C. talks producers expect their speakers to be able to put across about 160 words a minute, but many novices have to be well rehearsed before they can attain that speed, or alternatively their scripts have to be cut. Yet 160 words a minute is by no means gabbling. Unless you have the fire-side voice and manner of an R. E. Jeffry or Ralph Wightman, a leisurely, heavily emphasised delivery is not desirable. If you speak too slowly, your whole film may appear slow.

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Speak your script at a good pace but without rushing it. If on playing back the recording you find your speech is too laboured, search for these possible causes: Perhaps you are over-articulating. Speak naturally, and the microphone will make the most of a

slurred word or a shaky consonant if such small imperfections creep in. Enunciation which is too scrupulous will be painfully obvious, and will make the delivery drag. Perhaps you are using too much voice. You may tend to declaim, which—unless rhetoric is the idea—is not what you want. A chatty style is more likely to be suitable for your purpose, and you will find that if you speak quietly, you can get your material over much more easily than when using a 'big' voice.

If you speak close to the microphone, rather less voice than you use on the telephone may suffice, and an intimate manner can be achieved by speaking as if you were addressing one person. Keep that person in mind as you talk—imagine he or she is listening to you—and the playback should sound friendly and effortless. If your film calls for you to adopt the "March of Time" manner, ignore this advice, stand further back from the microphone, and hold forth!

• • •

Try to keep calm if you "fluff" a line—that is, hesitate or stammer a little, or mispronounce a word slightly. If you let the slip worry you, you will be inclined to make more, then it may be necessary to record a good deal of the commentary afresh. Wait for the playback. The "fluff" may not be nearly as bad as it seemed, and unless you are an absolute perfectionist, you may be able to leave it in. If the erasing magnet has to be used, one error is easier to correct than a whole collection, and any actor will tell you that "fluffs" sometimes accumulate in snowball fashion if once you allow an error to make you nervous.

Many readers will have seen *Filming For Fun*, the short which pays tribute to amateur film makers. And you will remember T.V. announcer McDonald Hobley smilingly speaking his introduction. Probably if he had faced only the microphone, not the camera, he would still have been smiling. It is a fact that if you smile while saying your piece, you will sound amiable and at ease. It's amazing how a smile helps you to relax. Try it and see.

• • •

Make one or more test recordings of the whole script. When listening to the playback pay particular attention to inflexions. Does your expression really convey the sense? Do you pause in the right places, and are the pauses the right length? And are there too many upward inflexions? It is a common fault to raise the voice too often at the beginning of sentences, and the effect is monotonous.

So much for style and method of delivery.

What sort of commentary is it to be? Straightforward, or more enterprising than that? A type of commentary which will commend itself to some workers is the multi-voiced form used by Paul Rotha for some of his documentaries. As well as the commentator, we hear experts and laymen arguing, asking and answering questions, adding their quota of information. This idea of turning a commentary into a discussion has interesting possibilities. It enlivens the spoken side of the film by adding variety, and it also provides opportunities for exploiting personality and for introducing accents as local colour.

Another fascinating possibility is a story film in which the commentary represents the thoughts of the principal character as though spoken aloud. Then there's the autobiographical style, as used in a recent film about a racehorse, with a commentary in the first person, as if spoken by the horse! This style is used in part of the P.F.B. film, *Prospecting for Petroleum*.

Big, golden drops of oil fall down the screen as a fruity voice declares "I am Oil . . .", and Oil proceeds to tell us how useful "he" is. And in *The River is Spanned*, one of the 1949 Ten Best, the bridge tells its own story. The idea might be used to brighten or simplify the commentary for one of those "How It's Made" films.

And—one last thought—a film with a commentary by a woman might be something of a novelty. The lady commentator is seldom heard in professional films, so here's a chance for amateurs to do something different. Let the ladies have their say!

A.C.W. On Microfilm

If you have got any dollars to spare or live in America you can now have an entire volume of *Amateur Cine World* on a single roll of microfilm at a cost approximately equal to that of binding the copies in conventional library binding. In company with famous American periodicals and proceedings of learned societies, A.C.W. is being made available to public libraries and similar institutions in microfilm form, and has the distinction of being the only magazine of its kind to be selected for distribution and preservation in this way.

Under the plan, the library keeps the printed issues unbound and circulates them in that form for from two to three years. When they begin to wear out, the microfilm on metal reels is substituted. Organisations which would like details of the scheme can get them from University Microfilms, 313 N. First Street, Ann Arbor, Michigan.



Joan Caulfield, Robert Cummings, director Henry Levin and Columbia's crew on location at Lake Arrowhead for the Technicolor musical, "Girl of the Year."

AT YOUR CINEMA

A CHANGE OF SCENE

By LESLIE WOOD

Once upon a time—and this is no fairy story—a condemned man walked to the gallows, in a film, past high, barred windows which threw shafts of sunlight across his face. Light and shade—they represented the last lashings of a scourge on the soul of an innocent man as he walked unflinchingly towards eternity, his only companions the prison governor, a warder and an intoning priest.

We made that shot in Waterloo Station. Our long, gloomy corridor with sunlight filtering through bars was the cobbled road to the Parcels Office. The first take was spoiled, I recall, because a Sunday newspaper van nearly knocked the chaplain for six.

Professionals, I feel, seldom make enough of their backgrounds. Perhaps it is because they have to expend so much footage on providing close and two-shots of the stars to appease the most enthusiastic fans. Take *September Affair* for example, which, though it embraces a Cook's tour of Capri, Naples, Pompeii,

Florence and The Blue Grotto, never succeeds in making us *know* these places.

The film is reminiscent of that early Ingrid Bergman picture which was made first as *Intermezzo* and then as *Escape to Happiness*, Joan Fontaine and Joseph Cotten here enact similar roles, those of the lovers who are not free, she because of her career as a pianist ("You have a duty to give your music to the world") and he for the more ordinary reason that he has a wife. So they steal a brief hour of idyllic happiness.

Their friends suppose them killed in an air crash. Only Joan Fontaine's tutor, Francoise Rosay, knows their secret. She predicts that they cannot defy convention for ever, in which she shows that she knows her Hays' Office. Joan Fontaine accepts the beauty of Florence, the wonders of Pompeii and the mystery of the Blue Grotto simply as just charming backgrounds to her wondrous romance.

This is another highly enjoyable

example of that type of glossy magazine fiction at which Paramount is so adept. Even Cotten's screen profession is that of an engineer. Few heroes in women's magazines follow any other vocation, and they always build the biggest things—skyscrapers, bridges and, in this case, a huge dam.

Only the other day I asked a friend who edits several women's magazines why this was so. Her answer was simple: every woman knows that engineers build bridges and every woman has seen a bridge. No woman reader could visualise the hero's background or his income if he was an average adjuster or a silver wire drawer.

This digression is not unimportant. Hollywood knows its psychology in making such smooth pictures as *September Affair*. But it does tend towards over simplification. Amateurs beware! We don't have to cater for huge mass audiences.

In many a delectable close-up the camera lingers on the quiet wistfulness of Joan Fontaine's countenance, with its disarming little nod of acquiescence and shy, downcast eyes, accompanied by that worried voice with its bursts of breathless confession. There is a nice young American G.I. whom Cotten and Joan Fontaine meet in a cafe in Florence. He reminds Cotten of his son. And Joan Fontaine realises he misses his own boy, and it is all very *triste* and the women patron's handkerchiefs work like wind-screen wipers.

All the same, that experienced director William Dieterle who guided this one misses the real possibilities of his background. The locale should be part of his story. It is evocative of the lovers' mood. Yet Dieterle sees only picture postcards, a mere romantic background for his wistful love tale. How much stronger it would be had he brought it to life and his stars had stepped out of their travel brochure and loved and lived against backgrounds in which the peoples of Naples and Capri also actually came to life.

Nowhere is this wanton waste of scene so apparent as in a sequence in which the homesick G.I. gets drunk. He is maudlin. We are asked to feel sorry for him,

for his youth, for his loneliness. He wanders aimlessly in the midnight streets of Florence, carolling of "Sweet Adeline". And he happens to be wandering amid the statues created by Michael Angelo. Is one aimless young G.I. in his cups more important than Angelo's masterpieces?

How background can be part of the actual pattern of a production is well exemplified in *The Magnet*, Ealing's amusing story of a small boy who plays a confidence trick on a younger boy to filch his big toy magnet and thereafter suffers terribly from conscience. He even imagines his victim dead of a broken heart and pictures himself a murderer.

It is a loosely constructed, wandering comedy with satirical patches but always diverting to watch. William Fox is a very natural small boy in the leading role, and the rest of the cast is consistently good. Background here, however, is part and parcel of the story.

Apart from some exteriors of the boy's home, shot outside an Ealing villa, most of the locales are in Mersey-side towns. Even interior sets, such as a hut on a pier in which the boy, now a runaway, takes refuge among divers' suits, were staged in a disused church hall at New Brighton which was used as a studio while the unit was on location.

Several of the cast, too, were recruited on the spot. The runaway teams up with three dead end kids and a Chinese boy. The first three were hired in Wirral where they were scuffling outside a juvenile employment exchange. The fourth was found in the Chinese quarter of Liverpool. None of them acts, but all are natural and therefore true.

The youthful hero hides in a van, thinking he is wanted by the police. The van ducks into the Mersey Tunnel and filmgoers whirl through vast tiled passages with printed exhortations on the walls to keep moving.

It is in a train that the boy gets the idea that the original owner of the magnet is dead. He misconstrues a conversation he overhears. It is no ordinary train but the Liverpool Elevated which traverses the dockland streets on girder trestles, for all the world like the celebrated "L" in New York.

Stephen Murray and Kay Walsh are enjoyable as the boy's muddle-headed parents, the former a psychologist who analyses his son's behaviour according to the rules of that game and unctuously arrives at all the wrong conclusions, to the delight of the audience.

There is a pictorial joke the like of which only a film can do well. To get rid of the magnet the boy presents it to Harper (Meredith Edwards) who is collecting funds to buy an iron lung for the local hospital. Aware of the publicity value of the boy's "sacrifice of his treasured possession" Harper tells the story often during the fund-raising campaign. With each telling his description of the boy beseeching him to take the magnet becomes more imaginative as he plays increasingly on the sympathies of his audience. We are shown a series of cut-in shots of the boy who each time becomes more and more wan and starved-looking. Even his voice is different. From talking nicely he is soon talking with a broad accent akin to Cockney. His "Little Lord Fauntleroy" clothes change progressively

until, finally, at the last telling, he is a hollow-cheeked, ragged waif of the gutters so brimming with solicitude for "the pore sick people" that one can almost see wings sprouting.

This provides something most films lack, namely comment from within. If the cinema is to develop away from the stage play towards pure pictorial 'writing in visual images', this is the very kind of self-comment it needs.

In *Girl of the Year*, a light-hearted musical starring Joan Caulfield and Robert Cummings, I failed to find a single new setting. Miss Caulfield sings and dances delectably, the Technicolor is bright and nearly beautiful, and the comedy love romance is to the fore all the time. It has everything but a fresh setting.

The story is that one about the woman professor who wears glasses until love makes her blossom into a ravishing beauty, whereafter she has no need for

A boating scene enacted in the studio for intercutting with location shots in "September Affair," a film which takes us on a Cook's tour of Italy.





Two interesting studies in pictorial composition from "The Magnet." In the first shot Johnny (William Fox) slips as he climbs down the girder to rescue Spike (Keith Robinson). In the second he peers out of the back of the van into which he has been chased. Most of the locales in this film are set in Mersey-side towns.

what opticians now call eyewear, a discovery which I commend to the National Health Service.

Naturally there is a lot more to it than that. Our heroine gets arrested in a night club where she had the misfortune to take her frock off to remove the stains of a spilt drink just as the police raid the place. And she appears in a burlesque show to annoy the hero. She even gets in a brief interlude on a lush island. Each setting, I feel, has been seen before.

It is trite to suggest that amateurs can see new backgrounds everywhere. I know I can't. What one needs is a fresh approach, and that comes only from visiting unfamiliar places or browsing through the illustrations in magazines and books.

I once compiled a list of interesting backgrounds for movies. They were

places or things I knew little about but which held promise of looking fresh and original when put on the screen. The items were as diverse as a Cheshire salt mine, the horse buses which plied from Chessington Station and the faithful scale model of Bourton on the Water which reproduces in miniature in the garden of a hotel in that Cotswold village every feature of the village, even including every villager's back garden just as it is laid out in reality.

Sun drenched fields and shadowy woodland glades are pictorially beautiful for a love scene but why should not the sweethearts wander among the Lilliputian roofs and over the countless bridges of the miniature Bourton on the Water? Dockland alleys are sinister but overdone for rounding up the villain. I'd be more interested to see him brought to book after being chased down the maze-like galleries of a salt mine.

The use of old familiar places is unforgivable when so much remains to be shown. Backgrounds are one of the cheapest things in amateur films. So why always pick on the picturesque rather than the unusual and interesting? *The Cabinet of Dr. Caligari* would never have been more than a typically weird little German picture were it not for the fact that all the sets are depicted as seen through the eyes of the madman who tells the story.

There is no need, of course, to be as startling as all that. But a change of scene can be a grand tonic for films as well as people.

Amateur Films in Film Appreciation Courses

A number of amateur films are being used in connection with film appreciation courses in London this winter. For the two London University courses at Woolwich Town Hall and Tooting Co-operative Hall, amateur films are being shown to illustrate various points in camera technique, story telling and the growth of the amateur film movement generally. It is hoped that eventually it may be possible for short 16mm. amateur films to be made by production groups drawn from the classes themselves, and a particular study of amateur film methods is being made this year with this object in mind.

A film appreciation course at Clapham Literary Institute on Thursdays is also making considerable use of amateur films. The lecturers include John Huntley, now at Pinewood Studios, Jack Smith, who will be using his amateur school-films to illustrate some of his talks, Anthony Hodgkinson, of the Society of Film Teachers, and Laurie Knight, of Walton-on-Thames Studios.

GAUGING THE LENGTH OF ACTION SHOTS

By SOUND TRACK

Scenario writing always brings headaches, but the greatest mental strain, as far as I am concerned, is imposed when I visualise scenes and have to decide upon the maximum length of a straight action medium shot.

The need for close-ups and detail shots, to point the action, to relieve the static camera set-up and to make possible some rhythm in cutting, is kept in mind, of course, and what I ultimately find is that there are far more places in the action that suggest close-ups than can be justified. Too much cutting from the basic medium shot undoubtedly makes the action "bitty". It detracts from the main flow of the action, by pin-pointing detail at the expense of the whole. It is all trees; you cannot see the wood.

There is a historic side to all this. The people who made a point of this rather elaborate inter-cutting of detail shots were the Russians. There were far more shots in their films than in the same footage of a contemporary American film. Their effects were stimulating, and they advanced film art. But there comes a time when one must face the fact that one *likes* to see the piece of uninterrupted action, without frills.

To take a simple example, one tires of "montage" accidents. If there has to be a train crash, and we have unlimited capital, let's admit that the best effect is achieved by crashing a real train. We still need the driver's shout, the hand on the brake, the scream of the wheels, and all these bits together with a first class montage to present them: but we also feel we'd like to see the impact, full scale.

Where straight acting is involved, as opposed to effects, the same does to a certain extent apply. It is easier to get perfect timing from amateur actors in a ten-second than in a twenty-second

shot. This undoubtedly affects our scenario arrangements, in almost exactly the same way that we have to use close-cutting effects with detail shots in car accidents. After all, the amateur has certain facilities at his disposal, and he has to organise those compromises which give him the best over-all effect.

It is useful guidance to the less experienced scenario-writer and cutter to know that the average shot length of a modern (therefore amateur) single-reel *silent* film is generally between 5 and 8 seconds. It is only when you come to the typical family scenes, shot without scenario and left just as taken in the spool, that the average jumps to over ten seconds.

This suggests that an action medium-shot should never be less than 8 seconds, since the close-ups and establishing shots are always shorter and the average is in fact pulled up by the medium shots. One might therefore say that the medium shot will run between 8 and 16 seconds, broadly speaking. This in turn does provide some real assistance in scenario writing, because it can now be seen that action timed at ten seconds or less should not, without special reason, be broken into by close-ups.

I can usefully conclude this ruminating with an example. For a recent film I thought it would be funny to see a bowler-hatted man exploring a jet of water leaking from a hose-pipe. His bowler is whisked off and hovers, infuriatingly, just above his reach. Wild reaching achieves nothing, so he treads on the jet when (of course) the bowler falls neatly on to his head.

Now here the only essential detail shots demanding to be intercut are the bowler, hovering saucily, and the man, reaching and cursing. And that is how I should like to have done the scene. But in practice more splitting up into

details was needed because (a) the bowler hovering on the jet is extremely difficult to arrange and (b) the final falling of the bowler on to the head is a reverse-motion shot.

It is thus essential to make the detail shots tell the action, only establishing the scene in the medium shot. This in turn, though it simplifies the job of the actor, forces meticulous cutting so that the action merges smoothly from shot to shot. Knowing of this, one can take extra pains in filming to ensure that the shots overlap well in action, and match well, so that cuts can readily be made, preferably on a piece of decisive action. Examples of this abound in the silent classics of G. W. Pabst and the Russians.

In fairness to actors, I might add that the effects department also gets relieved of duties bordering on the impossible by the insertion of detail shots to cover action difficult to contrive in medium shot. The bowler on the water jet was very fractious, in spite of the ingenuity of its controller, and his 10 ft. bamboo and black thread: the slightest deviation from the centre of the jet caused swaying and a shower of water over the actor. The hat-band had to be pierced here and there to prevent a build-up of water inside. More stability would have been achieved using three threads to points on the rim, but we feared these would show. Reliance had to be placed on dexterity and in fact the wasted footage was very slight. But had it all been attempted in one medium shot, we should still be attempting . . .

CUE FOR SOUND

In using gramophone records for silent film accompaniment, it is sometimes necessary to start other than at the beginning of the record. It is possible to obtain a groove indicator, which can be pre-set to a specified groove and used to position the needle precisely in that groove, giving a cue accuracy in time equal to about plus or minus half a revolution, i.e., $\pm 3/8$ of a second, i.e., ± 6 frames. But I admit I have never found this necessary, using instead a simple chalk mark.

The technique is to set the record going, hold the piece of sharp-pointed

chalk just outside the needle radius, and make the mark by pressing the chalk against the record as soon as you first hear the required movement of the music. In this way a circle is marked right round the record and, in coming to the cue, the record is set running and the needle placed at the inner edge of the chalk ring. Then, on turning up the volume, there you should be!

A recent refinement with me is the use of a Johnson's "Newlyn" titling pencil, which I actually bought for writing the brief captions in my wife's photograph album, being tired of trying to decipher her black-lead pencil jottings on the dark grey leaves. This pencil is ideal for marking records—and, of course, not half bad for marking photograph albums.

LONG-PLAYING RECORDS

The recently introduced long-playing records (28 mins. on a 12-inch) are made of vinyl plastics. Surface noise is reduced and as they are not brittle, one can sit on them with impunity. They may find a side use in traditional boys' schools.

Background noise depended on the particle-size of the filler in the shellac records, whereas with the vinyl record the limit is nearer that of the electro-deposition smoothness. The smaller groove requires a pre-amplifying stage. The speed is 33 $\frac{1}{3}$ r.p.m., the grooves 300 per inch, and I admit I have no idea how to make a sufficiently accurate cue mark on one of these.

Being a sound track myself, I prefer the idea of a length of film or tape which I can cut or mark where I like, and I hope that sprees such as long-playing records will do no serious harm to the more desirable advent of tape-recordings. If tape-recorders and reproducers could be numbered in the hundreds of thousands, like gramophones and television sets, then I should be able to have one at an attainable price.

As I have mentioned before, these vinyl records wear better than shellac; and glorious pictures—of exotic singers, for instance—can be incorporated with ghastly permanence and terrifying hideousness in their surface. Who knows but a cue start mark of the future may prove to be some star's left eyebrow?



Here are the ten silver plaques which were presented to the makers of the 1949 Ten Best. Similar plaques are offered this year, plus £100 in cash awards.

The Ten Best Films of 1950

Entry forms now available

The photograph shows the ten silver plaques awarded to the producers of the A.C.W. Ten Best Films of 1949. Ten amateurs who are reading this will shortly be in proud possession of ten similar plaques, and each of them will have a share in the £100 which is also awarded.

The Ten Best Films of the Year competition closes on January 31st—which is the last day for receipt of entries. Before you send off your film, however, we ask you to apply for, fill in and return to us the entry form we have prepared. This form is now available and will be forwarded you on receipt of a 2½d. stamp. Please do not send a stamped addressed envelope for it—just the 2½d. stamp for postage. Your application should be addressed to The Editor, *Amateur Cine World*, 24 Store Street, London, W.C.1.

The entry form, duly filled in, must be returned to us on or before Jan. 5th. The film can follow later—but not later than Jan. 31st. We are sorry to have to ask you to bother with forms, but we need them to enable us to plan the judging sessions in advance. Filling them in does not involve you in any obligation. If, after posting off the form you find you are unable to enter the film after all, no harm's done. You can enter as many films as you like—there is no entry fee—but you will need a separate entry form for each film.

Any and every type of amateur film on 8mm., 9.5mm. or 16mm., individual effort or club production, is eligible for the competition: family, holiday, documentary, instructional, fictional—it doesn't matter what. And the length can be what you like. Colour or monochrome, silent or sound: all are eligible, but sound films, disc or S.O.F., must be such that they can be played on normal types of apparatus without any special modification or adaptation. We must make this stipulation because the winning films are screened throughout the

country and overseas, a nation-wide distribution which would obviously be impossible were the films such that they could only be projected on one particular kind of reproducing apparatus.

The silver plaques—which are won outright—are the Oscars of the amateur film movement. The winning of one sets the hall mark on an amateur's work. Then, in addition, as mentioned above, the successful producers each share in the £100 cash award. Note the 'each'. This year sees an innovation in the allocating of the cash award. Instead of its being distributed among three or four of the competitors, whose films are thus virtually placed in order of merit, all ten will receive a share—£10 each. We feel that this change will be generally approved since, after all, the films are selected and presented as the Ten Best films. So, instead of drawing up an order of merit we leave to the audience the fun of assessing it for themselves, uninfluenced by any other opinion.

Now you are wondering if your film stands a chance. You remember that the winning films have to stand up to the scrutiny of public audiences all over the country, and perhaps you are doubtful about inviting that scrutiny. Further, you know that many of the past winners have been among the leaders of the amateur film movement. But remember this, too: every year without exception there have been newcomers who have secured the coveted plaques. Some of them have achieved this success with their very first film.

So don't let yourself be over-awed. If you took pains and made your film as well as you know how, the laurels may well fall to you, and you will be able to take justifiable pride in the fact that you will have been able to make a personal contribution to the Festival of Britain with a work of your own creation which will give pleasure to thousands.

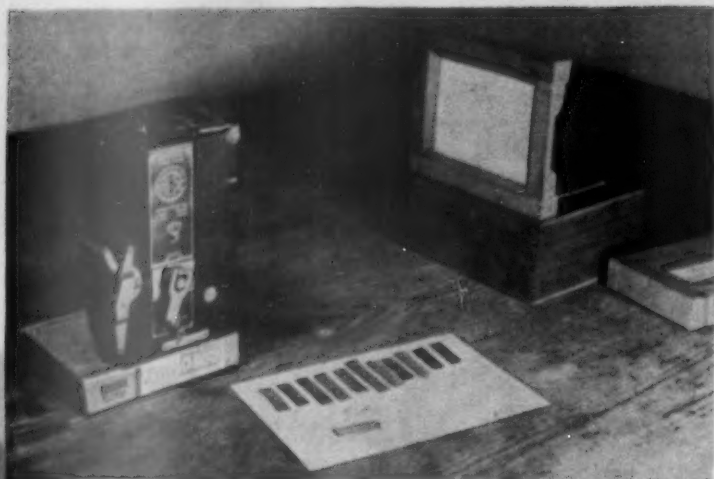


Fig. 1

The author describes this set-up for enlarging as crude but effective. Registration of Midas and printing frame position is by the front and side of the boxes that form the base.

INVENTOR'S DELIGHT: 7

THE EXPERIMENT: ROUND 2

By JULIEN CAUNTER

Colour-forming Developers sound more exciting than the usual kinds: what exactly are they? (Because of space considerations this account of the original experiments is slightly simplified. Abbreviations of text book titles are the same as last month.)

First Step. The chapter on "Chromogenic Developers" in DV describes how this type of developer causes a dye image to be formed simultaneously with the silver image. If necessary one can remove the silver image with a solvent, leaving the dye image on its own. Thus we appreciate the idea that, as removal of the anti-halation backing silver will remove the silver image, we can arrange for a dye image of a suitable colour to be left behind for printing.

Second Step. The booklet on Johnson's "Colourform" explains the two methods of use: (a) direct development, or (b) first development in an ordinary developer, followed by bleach and redevelopment in Colourform. Well, we cannot use (b) because if we bleach the image we shall bleach the backing as well and redevelop both. And the only thing that spoils (a) is a little sentence that says: "Expose fully—about five times the normal for black and white." Five times! Oh, dear!

Pick-me-up. Before we have time to lapse into despair we restudy the DV "Chromogenic" chapter. Our minds are thereby taken

off Colourform by a statement that a pyro developer can produce a stained image, and if all the silver is removed it leaves a clearly perceptible dye image of yellow-brown. (And, remember, in normal printing yellow is a non-actinic colour.) Good enough!

Experiment 1. Under 'Developers' in DP is "Imperial Standard" pyro-metol, the metol adding great speed to the development—1½ minutes at 65°F. Develop four frames of test strip (exposed in the camera); rinse; and fix in hypo and ferricyanide which removes the image, the backing and the undeveloped emulsion all at the same time. 2 minutes wash. **Result:** A distinct relief image can be seen (due to the tanning effect) but the density of the yellow dye image is only slight.

Experiment 2. More density and contrast are needed. So, repeat Exp. 1, but develop for ten minutes (6 times as long). **Result:** Much stronger yellow image.

Check. Using the Midas camera-projector as an enlarger (fig. 1), a print is made, ½-plate size, on vigorous grade bromide paper (fig. 2). **Verdict:** Not contrasty enough.

Idea. Why not increase contrast by using a colour filter? When dealing with blue sky and white clouds a yellow filter is used. Here is a yellow image on white—what would a blue filter do?

Experiment 3. Using the negative from Exp. 2, make another print, with blue gelatine between light source and negative. **Result:** No difference in contrast! Why ever not? **Study.** In DP under 'Filters' we do not learn much but the cross-reference to 'Orthochromatics' reminds us that "ordinary" emulsions such as bromide paper and positive cine film are sensitive only to blue light.

So it is not surprising that our blue filter makes no difference. Even when we print with a white light the paper accepts only the blue part of the spectrum. And when, with the blue filter, we allow only the blue part of the white light to go on to the paper, it makes no difference because that is all the paper was using anyway.

Therefore we are still looking for more contrast. In DV "Chromogenic" chapter again, there is a note of a "pyrocatechin sulphite-free developer". Page 68 (Developing agents) tells us that this will give a heavily stained image.

Experiment 4 (Group). We now have the excitement of working out our own formula. The first attempt is:

Developer	
A. Pyrocatechin (Johnson's)	20 grains
Water	20 ounces
B. Potassium carbonate	20 grains
Water	20 ounces

Use equal parts of A and B. Three test pieces, fogged in the light, are developed for 5, 10 and 20 minutes respectively. Then into hypo and ferricyanide. **Result:** The 20-minute test piece has a nice deep brown stain. But can we shorten the 20 minutes?

Suggestions. Make the solutions more concentrated? Use at higher temperatures? Increase alkali? In DV we notice similarities between pyrogallol and pyrocatechin. Metol speeds up pyrogallol—will it do the same for pyrocatechin?

Experiment 5. Our own formula again. We make up a table of varying proportions and select the following for first trial:

Developer	
Pyrocatechin	20 grains
Metol	10 grains
Potassium carbonate	20 grains
Water	20 ounces

Unfortunately when we come to the mixing the metol and the pyrocatechin combine to form something green-purple and refuse to develop a stain image. Heigh-ho!

A bit of luck. Before getting around to trying a more concentrated developer than in Exp. 4, we see in DV, in the table of characteristics of developer substances, that pyrocatechin used with a caustic alkali gives a rapid and contrasty developer. The very thing!

Experiment 6 (Group). Our own recipe, based somewhat on Formula No. 11 in DV, is:

Developer	
A. Pyrocatechin	20 grains
Water	4 ounces
B. Caustic soda	20 grains
Water	4 ounces

Use equal parts of A and B. Development times with three test pieces (exposed in the camera) are 1, 2 and 5 minutes. **Result:** The 5-minute strip is equal to the result of Exp. 4. But an enlargement proves to be poor—contrast less if anything than when using pyro-metol. Perhaps, to be fair, we should make test prints on positive cine film, not bromide paper. We do so on 16mm.



Fig. 2. Not what was intended! In this enlargement from the yellow dye image obtained in Experiment 2, notice the density in the sprocket hole area.

stock, but the contrast obtained is no better. Very puzzling.

Clue. One fact that strikes us after a while is that the density printed outside the picture area (in the sprocket holes, for instance) is heavy. This is proof that the brown image has held back the printing light very well indeed. Why don't the shadows print as black as the sprocket holes? It is then that we notice that the shadows are veiled over. This cannot be due to over-exposure because the masklines are also veiled. And it is not due to an unsafe safelight—that is easily proved.

Problem: To get rid of an overall fogging. Do we remember something about potassium bromide? Chapter on "Development" in PCC helps us there: potassium bromide retards the development of fog and the lighter tones of an image, while the heavier tones may be developed to an even greater density.

Experiment 7 (Group). Repeat Exp. 6 with the developer containing: (a) 2½ grains potassium bromide; (b) 6 grains; (c) 9

grains; (d) 12 grains. (The 12 grains turn the developer green and useless. Pyrocatechin must be very sensitive.) *Results*: The veiling is less each time and with 9 grains has gone. But the image density is decidedly less.

Study. Going back over the information on potassium bromide, we learn that longer development is needed to overcome the restraining effect. (This just goes to show that one can read a paragraph several times and still not understand it completely.)

Experiment 8. Repeat *Exp. 7* (c) but development time increased by (a) 50% and (b) 100%. A fresh set of solutions is made up; but on mixing together they always turn green, without any apparent reason. That decides it—pyrocatechin is too temperamental! We return to pyro-metol, now that we have potassium bromide on our side.

Experiment 9 (Group). Repeat *Exp. 2* with (a) bromide content doubled and 15 minutes development; (b) bromide trebled, and 20 minutes development. *Results*: (a) The image is much stronger than with *Exp. 2* but the background density is a little greater. (b) The image is a little stronger than with *Exp. 2* but the background density, although less, is not nil. *Meditation*. The background density of yellow is still our main trouble. Could it be that some of it is due to the yellow silver solvent? What can we use instead?

A search does not reveal a satisfactory substitute until we spot in the 1945 edition of BJ, "Epitome of Progress", a bleacher claimed to be stainless. Note that it is a bleacher and not a silver solvent; once the silver is bleached, the faint image is removed in hypo.

<i>Bleacher</i>	86 grains
Copper sulphate	86 grains
Common salt	24 minutes
Hydrochloric acid, pure	to 2 ounces
Water	

Experiment 10. An exposed test piece goes through the following baths: (1) Pyro-metol staining developer with its potassium bromide doubled. 15 minutes at 65°F. (2) 5 minutes wash. (3) Copper sulphate bleacher, until silver image has gone—about 6 minutes. After the first half minute of this bath we turn on the light, as it is quite safe, and we are surprised to see the silver image still there although the backing has already disappeared! But we continue: (4) 3 minutes wash. (5) Hypo. (6) Short wash. *Result*: The image density is heavier and browner than that of *Exp. 9* (a), but the background is also much heavier, making the result useless. Oh dear!

Reviver—the thought of that image with the already vanished backing! It shows that tanned gelatine must resist long enough for the backing to be bleached first. But is the shadow detail safe?

Experiment 11. (1) Pyro-metol staining developer with normal bromide—10 minutes at 65°F. (2) Half-minute rinse. (3) Copper sulphate bleacher. We count the seconds as soon as the test piece is in the solution, and after 5 seconds the white light is turned on to show progress. The backing has gone when we have counted 20. (4) Quick rinse. (5) Hypo. (6) Short wash. *Result*: A strong, dark image free from backing.

The excitement! It looks wonderful—but looking at it more closely takes most of the jubilation away: (a) some of the shadow detail has gone; (b) the image is very contrasty, suitable only for a positive.

Contemplation. Item (b) suggests that this process would make plain black and white titles. If intended as a negative for making prints it would be suitable, but not as a positive to cut into reversal film, because it is not a neutral black. Get rid of the stain and it would be all right.

Study. Looking for stain-removal information, we end up in DP, and via "Stains on negatives" and "Negatives, defects in" to "Clearing bath," we reach a solution specially recommended for removing pyro stains:



Fig. 3
Here we are ready to try Experiment 11. And we are not forgetting to be ready to record all the horrible details!

Clearing bath	
Thiocarbamide	12 grains
Citric acid	4 grains
Water	2 ounces

Experiment 12. The processed test piece from Exp. 11 is immersed in this bath for half its length and watched. **Result:** After 20 minutes the stain is slightly reduced.

Experiment 13. The clearing bath is made

up to double strength and the same half of the test piece is immersed. **Result:** After 20 minutes the stain seems just as strong.

Despair? We have not succeeded in obtaining a negative of normal contrasts which we must have for the negative-positive system. But there *must* be a way. Let us persevere! See you next month in Round 3.

Here are all the clues to enable you to solve the strange case of

THE LOST LEADER

Since the publication of a letter in "Ideas Exchanged Here" some months ago about the lopping off of leaders and trailers from 8mm. Kodak film we have received so great a volume of correspondence that it is plain that this matter of the Lopped Off Leaders has become a widespread irritant of far reaching consequences. And, as readers have been quick to point out, it isn't only 8mm. that suffers in this way. 16mm. is always snipped, too.

There is the feeling that the user is not getting full value for his money. Echoing George Sewell's remark in "Odd Shots" some time ago—"We pay enough for the stuff"—many correspondents demand to know why they can't have the amount they pay for. It is significant, however, that *not* one of our correspondents states that he has actually measured the footage that comes back from the processing station.* The user *thinks* he has got less than he paid for because the leaders and trailers which are cut off by the processors are longer than he thought they were.

Then there are the large number of users who are infuriated by the fact that 'no two films seem to be treated alike in regard to the amount cut off, and consequently it is impossible to plan one's films'. And always, of course, it's the shots that can't be repeated that 'are mercilessly ripped off'. But—and please don't take this amiss—where is the greater inaccuracy likely to lie: in the loading of the camera or in the handling of the film by Kodak's operatives?

Why, ask other readers in sorrow and anger, does the start of the film always have to be perforated after processing? The perforation marks always come on one's best shots. The film is *not* perforated after

processing. It is perforated before the film is sold—and the marks do not come on the length you have paid for. Here again you have been misled by the fact that the leader is longer than you had supposed.

All right then, say other readers. Whatever the length of leader and trailer, why can't they be left on? Cost, gentlemen! Leaving them on to go through the processing plant would reduce effective output by 9% on 16mm. work and 32% on 8mm. In addition, of course, it would be stupidly wasteful to process a piece of film which had not been exposed—and leaders and trailers are not intended to be exposed. That would add to the cost, too. One reader tells us that Kodak did comply with his request to return his 8mm. film in its entirety, unspliced and with fogged ends, but they pointed out that they could not do so again: "it completely disorganised our normal processing routine".

"May I respectfully suggest," says another correspondent, "that Kodak be called upon to explain in *A.C.W.* exactly why it is that they cut off and destroy perfectly exposed film?" We have discussed the matter with Kodak in considerable detail, receiving that courteous attention and co-operation with which most users of Kodak film and services will be familiar.

First, to make the whole business quite clear, we reprint in full below Kodak Data-Sheet X.65:

LENGTHS OF "CINE-KODAK" FILMS

Cine-Kodak film is sold in cartons on which is advertised the length of film available for picture-making. It is that length which is returned after processing. To enable the film to be loaded into the camera and unloaded in daylight, extra lengths of film are included on the reel, both at the beginning and at the end of the advertised length available for pictures. These extra lengths are known as "leader" (at the start) and "trailer" (at the end).

When Cine-Kodak film is received at the Kodak Laboratory for processing, the extra lengths are cut off before processing is commenced. Their purpose, that of keeping the length available for pictures light-tight during loading and unloading, has been filled.

* Since these notes were written, a reader informed us that he did measure what purported to be a 50 ft. length of film and found it to be only 46 ft. but, on our asking for further details, discovered that his measurement was inaccurate.

A few inches of leader are left on each film in order that the costing number, perforated on the film before it was sold, will be visible after processing. A few inches of trailer are also left on each film to carry another number perforated in the film before processing in order to identify it. When the film is returned after processing, it is of the length stated on the carton, plus these few inches carrying perforated numbers.

The following are the extra lengths of film actually supplied for the above purpose:—

ADVERTISED LENGTHS	EXTRA LENGTHS	
	Leader	Trailer
16mm. Super-XX 100 ft.	7 ft.	4 ft.
" other films 100 ft.	6 ft.	3 ft.
" Super-XX 50 ft.	5 ft. 6 ins.	3 ft. 6 ins.
" other films 50 ft.	5 ft. 2 ins.	2 ft. 10 ins.
"Eight", all films 25 ft.	3 ft. 6 ins.	4 ft. 6 ins.

When loading Cine-Kodak film it is important to use the appropriate length of film for threading, and to take the right time to run off the leader before picture-taking is begun. Failure to do so will cause disappointment by the loss of pictures made on either the leader or trailer, and therefore necessarily cut off prior to processing.

The following procedure should be adhered to when loading Cine-Kodak films:—

(a) From the reel of film as sold pull out 2 ft. of film for threading.

(b) Load and thread into the camera as directed in its instruction book.

(c) Before closing the camera run off 6 ins. of film to check the threading.

(d) Close the camera.

(e) Run the motor for the following times:

12 seconds with 100 ft. roll of Super XX, 16mm.

10 seconds with 100 ft. roll of other films, 16mm.

8 seconds with 50 ft. roll of other films, 16mm.

10 seconds with Cine-Kodak Eight film.

(f) Set the footage indicator as directed in the camera instruction book.

If you follow out the above recommendations you can't easily go wrong, but at the same time it must be admitted that it is not at all surprising that there should be so much misunderstanding about leaders and trailers because few amateurs can have had an opportunity of seeing those Data Sheets. Further the details about footage conflict with those given in the Kodak book, "How to Make Good Movies," which was widely available before the war. In the latest edition we have it is stated that there are 8 extra feet of film on every roll of 8mm. film and on every 50 ft. roll of 16mm., and 9 ft. on every 100 ft. 16mm. roll. Further, since the reader is not told the lengths of leader and trailer, he might well assume that they were the same.

Kodak tell us that they have hitherto relied on the information given in their camera instruction sheets to ensure that the first few frames behind the lens when exposure commences come after the perforations. That's all right for users who still have the sheets, but very few secondhand cameras are ever sold with the instruction book. Also, this tends to the assumption that Kodak film will always be exposed in Kodak cameras—there are other cameras as well!

We have suggested that the essential information in Data Sheet X.65 should be included in the instruction leaflet packed with every film. Kodak say they will certainly consider the suggestion with the American Eastman Kodak Company. Kodak is an international organisation, Eastman in America and Kodak in Britain together supplying world markets. They must, therefore, keep closely in step over the goods they sell together under the same name and which may go from one or other of their factories into any one of the overseas markets according to the economic circumstances there at the time.

If the suggestion is adopted, therefore, it will be appreciated that it would be months before the new sheets got into the hands of users. Also, present stocks of packed films would all need to be sold and distributed before the new ones came into use. So, if the idea is put into practice, you must be prepared to wait—but the waiting period shouldn't give rise to further difficulties if you follow out the instructions given above.

And if you do hanker after the lost leader, there is the reminder from a reader that "it might not be inappropriate to mention that with Gevaert Double-8 film (the leader and trailer are each 3 ft. long), Messrs. Gevaert are very accommodating in the matter of processing, inasmuch as they process, and return, the whole film. So for the man who cares to load and unload in the dark, an appreciable gain in length can be effected, but to my mind this is as nought compared with the relief from mental anguish resulting from the certain knowledge that *all* the shots will be on the film". However, as we hope these notes will have shown, there now ought not to be any anguish, whatever the make of film used.

S.E.F.A. Handbook

Practical ideas for using film and film strip in schools are given in the Scottish Educational Film Association's Handbook for 1950-51. There are useful articles on teaching various classroom subjects with the aid of film, features of more general interest (such as the explanation of the phenomenon of why the wheels of a forward-moving car appear on the screen to go backwards), and directories of equipment, films and organisations, including a short list of sources from which films may be borrowed free. The Handbook costs 2s. 6d. from the Organising Secretary, S.E.F.A., 16-17 Woodside Terrace, Glasgow, C.3.

New 9.5mm. Shorts

An addition to the range of printed films available for the 9.5mm. user is announced by Peak Film Productions. There are ten titles, each 160ft., black-and-white, silent. Typical subjects are *Brumas the Baby Bear*, *Charging of the Guard*, *Windsor Castle* and *Sandwich Ring*—material of the kind that the trade paper critic usually describes as 'useful fill-up for popular halls.'

PAGES FROM

A Movie Maker's Diary

By DENYS DAVIS



November 1st. Margaret called around this evening with some Kodachrome shots filmed in Italy which she wanted me to project for her. As they were some of the first films she had ever taken we naturally drifted into a prolonged discussion about the best way of editing them.

I'm afraid that she found some of my suggestions rather drastic, for I'm quite ruthless when editing film—particularly if somebody else has paid for it! The first job, I told her, is to junk all the over-exposed scenes since, quite apart from being bad in themselves, they will detract from the better shots.

Then all the faulty pan shots must come out. We were running the film on a 2 ft. wide screen on which some of the pans were bad enough at that but, I said, imagine sitting in the front row if the shots were enlarged onto an 8 ft. screen. Next, I advised her to split up all adjacent shots taken from an identical viewpoint. When one is touring with a camera, one often takes a lot of shots from the same angle, but this really doesn't matter so long as they are later separated in the final editing.

Finally, I suggested that all colour films should be kept *brief*—and that's when the discussion became rather involved because it is so difficult to throw away expensive colour shots, especially if a good deal of effort went into them. But that's the way it is and, if you want

How many clubs bother to take screen tests? Stock is expensive, of course, and the urge to get on with the film is hard to resist, but tests should be made, as the older established clubs know. Members of the Planet F.S. are here seen taking them for their latest production.

to make good films, it has to be done.

November 6th. John Huntley made a point tonight which—although obvious when you think about it—hadn't occurred to me. In answering a question as to whether he preferred tape or disc for preliminary sound recording, he stressed the superiority of discs for *editing* sound. Any required passage of sound can be found on a disc within a few seconds, but the complete tape recording must be run through before a particular effect or spatch of music can be located.

He also told me how he changes from one record to the next when accompanying silent films. He first mixes in the incoming record to about a quarter volume and *then* completes the mix, making two separate operations of the job. This, he claims, is less distracting than a straight mix. If a film has subtitles, he makes the changes just after the title has been projected because, while the audience is first reading the wording, they will be least likely to notice the music changes.

November 12th. For the past few evenings I have been getting a good deal of amusement from my hobby without spending a penny! I have been clipping selected photographs and drawings from a number of magazines and pasting them

on to squares of variously coloured blotting paper. With suitable captions—mostly in humorous vein—stencilled direct on to the blotting paper they are ready for filming on 16mm. Kodachrome in the form of *lantern slides*. Denis and Eric have made a simple slide holder to take the cards and now we're out in the garden filming them.

It is not an original idea—Reg Cosford has already done something similar—but it is a good way of putting over several little essential messages at a film show. Inevitably, the *Wanted—Projectionist* slide will first be pushed across on to the screen upside down. While it is away, presumably being turned right way up, a blank screen is left for a second or so. This gives us the chance to stop the camera, rewind and then carry on filming. Eric has some outdated and practically unwanted Kodachrome, and we hope that this idea will make the best use of it.

November 20th. Has anyone ever found a use for all the old discarded shots from earlier films? I have nearly three dozen 100 ft. projection spools full of such scenes in colour and monochrome. I suppose we all hold on to cuttings of this sort in the hope that they will come in handy some day. Tonight,

I was pleased to have the chance of using some twenty or so.

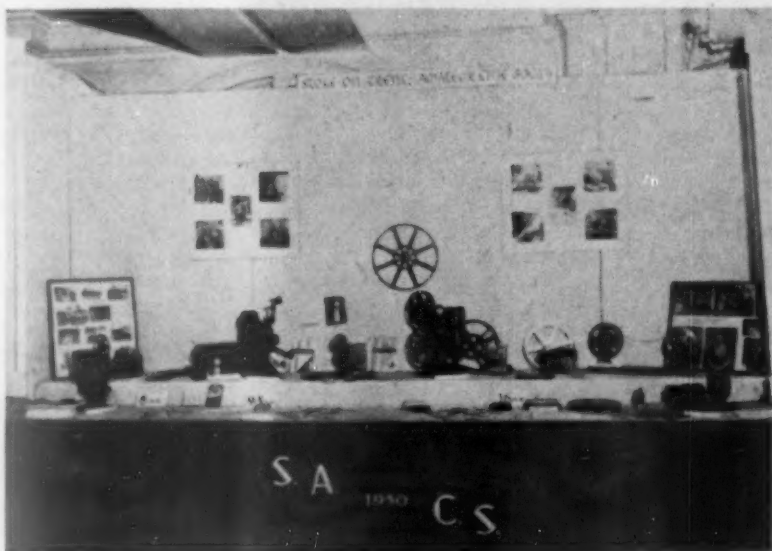
I am giving a hand with organising a film party at Christmas, so I have made up an *Observation Test* film by taking a number of shots and running them for ten seconds each on the screen, each being followed by a length of black leader. While the leader strips are running through the projector, I shall use the microphone to ask one question about the preceding shot, and the audience will be required to write down the answer.

I have selected shots of which I have duplicates or were long enough to divide in half, so have been able to splice together all the discarded pieces after the last shot for the audience to check their answers. Sample questions are: "What brand of whisky does he drink?", "Where was the bus going to?", and "Was that girl engaged?"

November 25th. Spent this morning making up some little scale models to be used in the preparation of a forthcoming short. The action will be rehearsed very carefully so that the actual shooting will not take too long. I have already measured up the area where I shall be filming and have laid out the floor plan on squared graph paper.

The models of chairs, tables, piano,

Several new members were enrolled after visiting the Stoke-on-Trent A.C.S.'s stand at the Corporation's recent Leisure Time Exhibition. Cameras, projectors and other equipment for all three gauges were featured.





lining up the camera for a low-angle close-shot for the Castle film Unit's current 9.5mm. production, "Behind the Lines".

ettee and so on have been made up out of thin postcards glued together. I have also made a complete little 'cast', including standing up and sitting down cardboard figures. Now every shot can be worked out in advance, and by lettering and numbering the squares like a map, the movement of the camera and cast can be predetermined months ahead. To assist in this, I have also cut out two triangular pieces of clear cellophane representing the 1 in. and wide angle lenses, for charting out the field of view from various camera positions.

November 30th. This is my last diary entry for the time being. Glancing back over all the previous issues I find that over three dozen gadgets have been reported. I naturally wanted a good one to finish up with, or, better still, two for good measure. Unfortunately, I have not fully tested the first of these but, as it shows promise of being a particularly good one, I pass it on for what it is worth.

In America they have a special Photoflood bulb with a silvered reflector inside—and very handy it is, too. Since we have nothing like it at the dealers over

here, I have been experimenting with the Mazda reflector lamp spotlight bulb which is similar in design.

I have run three of these on a series/parallel switchboard which, as you know, warms up the filaments first before switching over to full brilliance. I have bought 200/210v. bulbs and over-run them at 230v. They give excellent results for monochrome filming, and three have already stood up to at least two hours filming with many switchings on and off.

In addition, it is possible to purchase a simple hood (for clipping over the front of each bulb) having in it a pair of concentric rings further to direct the light. When used in conjunction with a flexible 'swan neck' holder, these bulbs put a simple but efficient spotlight in our hands at a reasonable cost.

They have long necks, similar to the larger Photofloods, and my last gadget deals with their transportation. When taking them around by car, it is not a good practice to transport them in their E.S. lampholders. They can, of course, be stored in their original cardboard boxes, but it is a tedious job putting them in and taking them out every time.

So I have just made up a wooden carrying case which takes five war surplus Sorbo rubber cushions. They are subdivided on the underside into eight little cubes, each of which will take the top of one of the bulbs. Thus for a few shillings I have made a carrier for a considerable number of bulbs that will soon save more than its cost in replacements alone.

Now I must close my Diary but not without first thanking the readers and clubs who have provided the news and ideas for incorporation in these notes. We have certainly picked an interesting hobby, haven't we?

With this instalment of a Movie-Makers Diary we bid 'au revoir' but not 'adieu' to the Diarist who, in the four years in which he has kept up the admirable practice—which, for most of us, begins and ends in January—has provided a valuable and entertaining survey of club activities. Next month a new diarist takes over. Although he, too, is a member of a club his main interest is in individual work, and it is in Pages from a Lone Worker's Diary that he will describe his adventures and experiments, the gadgets he has made and the technique he employs.

ODD SHOTS

SELECTED AND PRESENTED BY GEORGE H. SEWELL, F.R.P.S.

A Good Time. I have just seen a technician's delight—a film that has a message to give to amateurs. Called *The Story of Time*, and sponsored by Rolex Watches, it uses a cartoon and puppet technique in Technicolor to trace the history and mechanics of time keeping. We are taken from the moment when the world swims towards us from the vast constellation of the heavens and the first men worship the daily sunrise, through the use of shadow movements, fire, sand and water as means of time measurement, right up to the present day self-winding wrist watch.

Eye and ear are enchanted by delightful patterns of movement (for example, a long row of pendulums expressing a perfect wave motion) and the associated sounds, e.g., bell-like notes in the musical accompaniment coinciding with the dripping of a water clock. But because everyone concerned, from the sponsor onwards, was preoccupied with the mechanical aspect of the subject, the film has no heart and although one is awed by its competence, one is left strangely unsatisfied. Try and see it for yourself. It is getting limited general distribution.

Old Faithful. I was more than ordinarily pleased to see among the credits to *The Magnet* the name of the Lighting Cameraman, 'Lionel Banes, F.R.P.S.'. My mind went back to the days when Lionel and myself, as a couple of fairly young lads, planted ourselves firmly in the streets of the East End of London—streets not unlike some of those in *The Magnet*—and as earnest members of an amateur cine society indulged in our first tentative efforts with the first type of hand-turned Model A Cine-Kodak camera.

And it is good to see Lionel paying due tribute to the Royal Photographic Society, whose Fellowship he holds, by using the initials F.R.P.S. after his name. There are some quite prominent professional cinematographers who are en-

titled to use the same distinguishing initials, but regrettably prefer to employ certain American titles, probably because they or the people they work for think that these latter have greater public value than the insignia of a great British organisation that is revered wherever photographers gather throughout the world.

Sound Proofing. Owing to unavoidable delays my production schedule went 'over the windmill' recently and found myself without a studio in which to do some synchronised sound shooting. But one room in our client's premises was suitable for our purpose although it had large windows and glass doors and walls of breeze and concrete which swept up to a considerable height to end in the conventional 'dog-tooth' north light factory roof.

We hired some very large plush drapes hung these round three sides of the room to floor level and on the fourth side to just above our scene limit. Then we covered in the roof area with a fourth drape. The small amount of uncovered area gave a bit of desirable liveliness to the sound. We did not have to deal with the floor as it was covered with rubber sheeting. This was fortunate from the point of view of sound recording but our feet were sorely affected after we had worked steadily from 10 o'clock one morning to 5 a.m. the next day with only the number of breaks required by trade union regulations.

Efficiency at Headquarters. Harrow Scientific Film Society are fortunate in that they hold their meetings in the premises of Kodak's own Photographic Society, and are able to make use of its excellent projection facilities. When I was there the other week I noticed several points of interest. Instead of the usual small projection ports there was a slit about seven inches high running the whole width of the projection room and glazed throughout its length. This gave maximum visibility to the various

Where to See the 1949 Ten Best

	Date of Show	Theatre	Time	Presented by	Tickets
CAMBRIDGE	Mon., Tues., Dec. 18, 19th	Cambridge Technical College	7.45 p.m.	University Cam- eras	Tickets (6d.) from University Camera, 1 St. Mary's Passage, Cambridge.
LEIGH-ON-SEA	Tues., Wed., Jan. 2, 3rd	Private Theatre, 149a Leigh Road, Leigh- on-Sea	7.45 p.m.	Leigh Amateur Cine Club	Tickets (1s.) from A. J. Cooper, 149a Leigh Road, Leigh-on-Sea, Essex.
YORK	Mon., Jan. 8th	Joseph Rommlee Theatre, Haxby Rd., York	7.30 p.m.	John Saville & Sons	Tickets (2s.) from John Saville & Sons, 4 Goodramgate, York. (Proceeds in aid of York Boys' Club.)
LEDGBURY	Tues., Wed., Thurs., Jan. 9, 10, 11th	Camp Theatre, Led- bury	8.00 p.m.	Ledbury Amateurs Cine & Dramatic Society	Tickets (1s. and 2s.) from R. Parher, 19 High Street, Ledbury.
MANCHESTER	Tues., Fri., Jan. 23, 26th	Museum Lecture Hall, Manchester	7.00 p.m.	Manchester and District Cine Society	Admission free. A collection will be taken during the evening.
WIGAN	Wed., Thurs., Jan. 24, 25th	St. John's Hall, Dic- conson Street East, Wigan	7.30 p.m.	Wigan Cine Club	Tickets (2s.) from H. A. W. Ball, 1 Gathurst Lane, Gath- urst, near Wigan, Lancs.
SOUTHPORT	Thurs., Fri., Sat., Jan. 25, 26, 27th	St. James' Memorial Hall, Birkenhead	7.45 p.m.	St. James' Film Unit	Tickets (1s. 6d.) from A. Ball, 15 Houghton Street, Southport.
SUNDERLAND	Thurs., Fri., Sat., Feb. 8, 9, 10th	Y.M.C.A. "Little Theatre," Fawcett Street, Sunderland	7.30 p.m.	Sunderland Cine Society	Tickets (1s. 6d.) from Saxon's (S'land) Ltd., Holmside, Sun- derland.
WOOLWICH	Fri., Feb. 9th	Woolwich Town Hall	7.45 p.m.	Peach Photo & Cine Equipments Ltd.	Admission by programme (2s.) from Peach Photo & Cine Equipments Ltd., 15 Plumstead Road, Woolwich, S.E.18.
LEICESTER	Sat., Wed., Feb. 10, 14th	Church of the Martyrs Hall, Westcote Drive, Narborough Rd., Leicester	7.30 p.m.	Leicester and Leicestershire Photographic Society	Tickets (1s. 6d.) from H. Lüttler, Photographic Dealer, 7 King Street, Leicester.

operators, and instruments could be placed at any point along the window.

Above the projection position a long beam carried spindles on which were pools of about 2 ft. diameter, sufficient to carry a whole evening's programme. On the beam was a separate electric motor driving the take-up spindle through a chain and friction clutch mechanism, and with its own speed control and switch.

An old Model A Kodascope had its own job to do. Situated at the left of the box, with its transit mechanism disconnected, it threw a beam of light that exactly covered the screen. A large wheel, made up from segments of transparent medium of different colours and densities, was mounted on a spindle in such a way that any one of the segments could be swung into position before the projection lens. This device was used to throw an effect light on the screen at the beginning and ends of the film.

Of course, there was a monitor speaker in the box, but in addition there was

another speaker fed from a microphone unobtrusively placed in the hall near to where the lecturer normally stood, so that the operators could follow the whole programme quite closely, including any verbal instructions the lecturer might give.

It was interesting to observe the drill in that box. The projectionists, the operator of the effect light apparatus and the electrician controlling the dimmers of the house lights, jumped into action with precision and worked together with an efficiency that would be a revelation and an object-lesson to many a cine club.

Edge Numbering. One of the facilities enjoyed by the 35mm. cinematographer—a facility that had been found almost a necessity and has therefore been provided by reason of user-demand—is edge numbering. It greatly eases the work of film matching particularly in connection with sound requirements. Ilford Ltd. now provide it on their 16mm. negative films.



The lamp unit and projection lens of the Ditmar Duo are both moved bodily to line up with either gate.

DITMAR DUO PROJECTOR

Although most dual gauge machines operate on the principle of changeable gate, sprockets, etc., this A.C./D.C. Ditmar has two quite separate film tracks side by side on the one machine. The lamp unit can be slid sideways to line up with either gate, and the projection lens mount pivots with a spring catch which holds it in front of either aperture.

The 16mm. and 8mm. sprockets are side by side on a common shaft, with the 8mm. sprocket on the outside. The retainer roller holder on each sprocket is fairly elaborate, having two rollers for each sprocket. All four rollers are on a cradle which can be moved away from the sprocket for threading. The 16mm. sprockets have a double row of teeth so will not run single perforation film. Both front and back plates of the gates are very easily removable for cleaning.

Below the lens mount the entire dual intermittent movement has a double claw (in tandem) for each gate. True optical framing is provided and the inching knob on the side of the machine is marked to indicate when the claws are withdrawn for threading.

Spool arms, which fold for storage, take reels up to 400 ft., and the spindles have

We Test The New Apparatus

reversible collars, one end for 16mm., and the other for 8mm. A small knurled screw in each collar locates in a hole in the spindle assuring correct sideways location of the collar with the appropriate film path. A minor criticism is that the screw, not being captive, could rather easily be unscrewed and lost.

The 35mm. Berthiot $f/1.5$ bloomed projection lens is apparently a compromise between the customary standard lenses for 8mm. and 16mm.—it gives a rather larger than usual picture from 16mm., but only a small picture from 8mm. Other lenses can be used with the machine, if desired. The lens mount diameter is approx. $1\frac{9}{32}$ in., with helical thread focusing.

We tested a machine with a standard 11 volt 500 watt pre-focus type lamp, for which an external dropping resistance is provided. With a 3 ft. wide picture from the 16mm. gate, the brightness was approximately 10 foot candles, average, there being a falling off of illumination in the extreme corners. For the same throw the 8mm. gate gave a picture $16\frac{1}{2}$ in. wide, with a brightness the same as at the centre of the 16mm. picture (approximately $10\frac{1}{2}$ foot candles). For a 3 ft. wide 8mm. picture the brightness would be about 2 $\frac{1}{2}$ foot candles. An alternative lamp is a 250 watt of mains voltage.

Good light efficiency results from the large collecting angle—the rear surface of the back condenser lens almost touches the glass envelope of the lamp. The shutter is three bladed, the angles of each blade being open 50° , closed 70° —a moderately slow pull-down.

Forwards/reverse switch, motor-plus-lamp switch, single picture clutch, pilot lamp switch mount, and the motor speed control knob are grouped on the control panel. The knobs are more easily operated than those on the pre-war models. There is a

where is
"the third
man?"



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Cine Kodak Model E, 16mm. Camera, 25mm. lens, f/1.9 ...	£40 10 0
Pallard Bolex H.16 Turret Head Cine Camera, fitted with 1" f/1.5 Dall- meyer and 20mm. f/2.8 Trioplan lenses, complete with case ...	£160 0 0
Pathoscope 9.5mm., f/3.5 Triplan, complete with case ...	£12 12 0
Dekko 9.5mm. Camera, metal body, f/1.9 Ross, with case ...	£26 0 0
G.B. Bell & Howell Model 606 8mm. Projector, 1" f/1.6 Provel ...	£57 0 0
B.T. & H. type 301 16mm. Sound Pro- jector, 2" T.T. & H. f/1.65 lens ...	£165 0 0
Keystone 16mm. Silent Projector, K160	£75 0 0
Specto 8mm. 100 watt Projector, new	£36 0 0
Kodascope 8/46/200 watt Projector, new	£33 0 0
Dekko 8mm. Projector, 500 watt lamp, new ...	£39 10 0
G.B. Bell & Howell Model 601, 16mm. Cine Sound Projector ...	£230 7 10

on/off switch for the lamp only so that it may be switched off while rewinding. For normal operation the motor and lamp are controlled together. The speed range is from dead slow—too slow for the fan to cool the lamp properly—to about 19 frames per second.

A pleasing feature is the provision of two totally enclosed pilot lamps, one just behind the top loop and one in the base where it shines upwards on the film path and also illuminates the control panel.

A light baffle in the top of the lamphouse prevents light being thrown upwards on to the ceiling. With the usual black top lamps there is virtually no light spill. There seems to be a little less forced draught on this machine than on some other types, but no doubt the makers gave this matter careful consideration at the design stage.

Two rubber belts drive the mechanism, one between the motor pulley and an idler which carries the single frame clutch device, and the other between the idler and the camshaft. The gears, metal and fabric, are large and well proportioned. Two small oil cups inside the machine feed oil via five pipes to bearings, etc. Several other oiling points, marked in red, are provided.

The reels are driven by spring belts which run crossed from a pair of pulleys, one of which drives one way and slips the other way, while the other works in the opposite direction. Hence the machine can be reversed without the bother of changing belts. Rewinding is done by slipping the top spring belt over to a fast pulley driven from the mechanism. A nice carrying handle is cast into the top of the machine. Four adjustable feet are provided for tilting.

Still pictures can be shown for about a quarter of a minute without damaging the film. The single frame knob mechanically raises a triple heat screen (mica, wire mesh,



The double film path, with its two gates and pressure plates, is a feature of the Ditmar.

and heat absorbing glass) between the condensers and the gate, and declutches the mechanism from the motor. The light intensity when projecting a still picture is just under half the normal value.

The Ditmar is solidly built and shows evidence of careful attention to design. There has been no attempt at a simple construction and this is inevitably reflected in the price. Painted in black crackle with plated fittings, the general finish is good, though not of the expensive "instrument finish" class. The workmanship throughout is of a high standard.

Price: £87. (Resistance £4 12s. 6d.)

(Submitted by Actina Ltd., 10 Dene Street, London, W.C.1.)

GEVAERT SINGLE-8 CASSETTE

Suitable for Agfa Movex and Cine Nizo cameras, this charger holds 33ft. of single-run 8mm. film (2½ mins. running time). It may be purchased loaded with Gevaert Super Pan, Micro Pan or Ultra Pan reversal films. The purchase price includes processing rights, and the charger remains the property of Gevaert. After processing, the film is returned wound on an 8mm. projection reel.

The cassette is a first class job—extremely neat and very well made. It is excellently packed in a flat tin, on opening which one finds the charger wrapped in foil. The designers have wisely avoided plastics and relied fundamentally on two well-ribbed steel

stampings, stove-enamelled black. A thin black Sellotape strip is used externally as a seal. The body has velvet-lined film entry and exit channels, a feature being that their back half is removable for examination. Two recessed steel guides are placed in the corners.

The supply roll is on a plastic core riding on a spigot, through which protrudes a spring plunger to prevent rotation till the charger is placed over the camera peg. The take-up roll is clipped by a phosphor-bronze spring to another plastic core, designed to fit the camera take-up dog, and ingeniously light-trapped by its own recess. Also ingenious is the method of preventing the taken-up film uncoiling on removal from

the camera: the top of the take-up core is quartered with radially-disposed wedges, and a spring attached to the charger lid engages these, so that never can more than a quarter of a turn be unwound. Light-trapping between lid and body is further assured by a fabric insert in the lid.

Some of these details will not interest the

user, since the charger is for loading only by the suppliers, but the point is that they give an earnest of the care in film handling to be expected from them.

Price: 9s. 6d.

(Submitted by Gevaert Ltd., Acton Lane, Harlesden, London, N.W.10.)



Test enlargement from a strip of 9.5mm. film. The figures indicate the exposure times in seconds.

GEVAERT

DIIVERSAL PAPER

This paper gives "direct reversal" results, but works on a new photographic principle: it carries two coatings, the top one being a simple negative which disappears during processing and the lower

one a special transfer coating in which the positive image is formed.

Processing consists of (1) development in Diaversal Bath I, taking one minute at 66°F.; (2) reversal-transfer in Diaversal Bath II, taking two minutes at 66°F.; (3) rinsing for about half a minute in tepid water between 80 and 100°F. to remove temporary negative coating; (4) toning in Gevaert Vittol, two to three minutes at 66°F.; (5) washing for about ten minutes, no fixing being necessary.

For baths I and II ordinary bromide paper safelights serve, e.g., Wratten OA. All the rest is done in room light. Baths I and II can be made up from published formulae or bought in powder form: Vittol is a Gevaert proprietary fluid.

The chief interest to the cinematographer of this paper is in the making of frame enlargements. The illustration is a typical test enlargement, made in a common form of enlarger with f/6.3 lens and 100 watt lamp, the exposure times ranging from 5 to 35 seconds as indicated: it will be seen that 25 seconds gave the best result. Normal grade Diaversal was used, but the more contrasty vigorous grade would have been preferable.

A point of interest about this frame enlargement is that it is of the first close-up in the first acted film we ever made, date March 1930. This may re-assure anxious

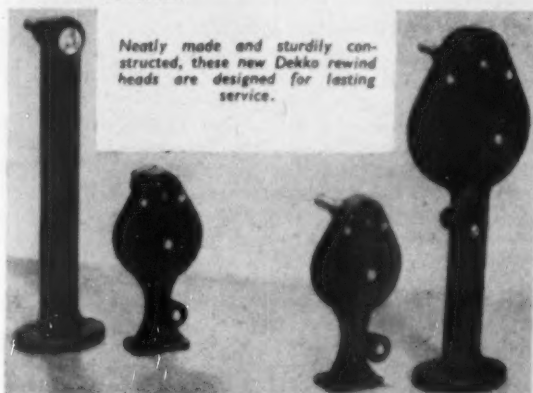
enquirers about film preservation. 9.5mm. enthusiasts will note with interest the hand-turned Pathe frame outline, and the notched frame for the following sub-title.

For making a contact print in an ordinary still printing frame, from a length of 35mm. film we used an exposure of half a second at 12 in. from a 25 watt pearl lamp in a white reflector.

In case you want to make a copy of a snapshot the negative of which is lost, proceed using the snap as a negative, exposure one second with same set-up. Note that the image will be reversed, left to right.

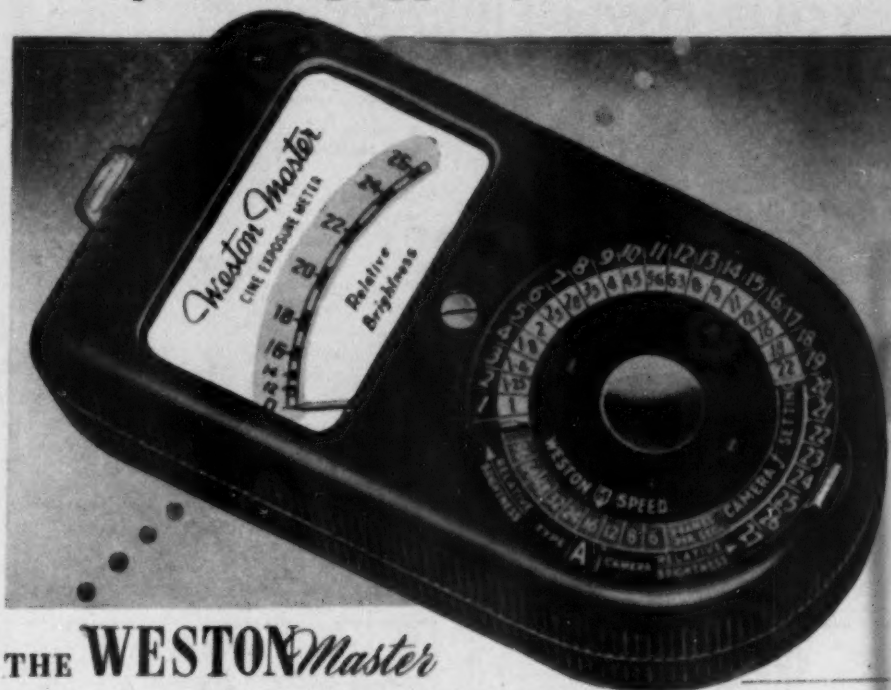
The projector can readily be used as the frame enlarger, but the lamp output must be greatly reduced to give a controllable exposure. The simplest way to do this is to place in series a resistance consisting of domestic lamps of the voltage and wattage of the projector lamp. Thus, if you have a 200 watt 110 volt lamp, use one photoflood in series. Put it in a light-tight box, and also screen all stray projector light; and do not leave the apparatus switched on for more than a minute or so at a time.

We followed implicitly Gevaert's simple instructions, and the only difficulty we encountered was in getting a good black. Once the knack is obtained, the work is simple and speedy. To those versed in enlarging, it will be the merest bagatelle, and an enormous advance on tedious attempts to process bromide papers by reversal.



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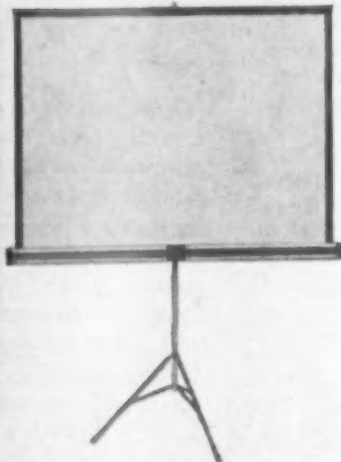
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The Year's Equipment at a Glance

What new equipment came on to the market last year? Here is a classified list of the cine apparatus reviewed in A.C.W. in 1950. The month noted against each item is that of the issue in which the test report appeared. The list will, we hope, serve as a useful buyer's guide, but we must add that all of the issues in which the items were described are now out of print.

Cameras

Ereosam Camex-8 (8mm.)	June
G.I.C. (16mm. and 8mm.)	May
Paillard-Bolex L8 (8mm.)	Sept.

Camera Accessories

Brun Lens Hood and Matte Box	Feb.
Charles W. Bruce Lens Adaptor Flanges	June
Johnson's Kam-Lok Tripod Attachment	Dec.
Paillard-Bolex H16 Rear Focuser,	
Frame Counter, Prismatic Focuser	April
Photax Pan and Tilt Head	Jan.
Pullin Tripod	May

Projectors

Ampro Stylist (16mm. sound)	Dec.
Atom 8 (8mm.)	Sept.
Bell & Howell-Gaumont Filmoarc	
(16mm. sound)	March
Bell & Howell-Gaumont 606 (8mm.)	April
Dekko 118/A (8mm.)	Jan.
Dekko 126 (16mm.)	Nov.
Jubilar 16-B (16mm.)	Dec.
Meopta OP-8 (8mm.)	Sept.
Paillard-Bolex M8R (8mm.)	July
Pathescope Pax (9.5mm. sound)	June
Specto Analysing Projector (16mm.)	Sept.
Specto Dual-Gauge (16mm./9.5mm.)	Dec.
Specto Educational (16mm. and 9.5mm.)	March
Specto (8mm.)	Aug.

Projector Conversions and Projection Accessories

A.C.E. Sound Unit for Specto Projectors (16mm. and 9.5mm.)	Oct.
--	------

Buccleugh Projector Stand	Sept.
Centurion Projector Stand	Feb.
Ilford Projector Stand	June
Inteline Transformer type DA 28/1	Feb.
Pathescope Ace D.A. Lamp	April
Pathescope Ace Modification for type A Lamp	Feb.
Spool Arms (800ft./900ft.) for Specto Projectors (16mm. and 9.5mm.)	July
Victor Vac "Veretaut" Screen	July
Wallace Heaton Spares Box for B. & H.-Gaumont 601	April

Viewers, Splicers and Rewinds

Anti-Mistant 16mm. Rewind Heads	Feb.
Ferquin Animated Viewer model F.2 (all gauges)	Jan.
G.I.C. Animated Viewer (all gauges)	Feb.
Haynor Animated Viewer model F.1 (all gauges)	March
Haynorflexor Attachment for Haynor F.1 Animated Viewer	Nov.
Ilford 16mm. Rewinder	July
Marguet Tri-Film Splicer	May
Marguet Universal Rewinder	Nov.
Meopta 16mm. Editing Bench	Aug.
Pathescope 9.5mm. Splicer	March
Premier 16mm. Splicer	June
Premier Universal and Diagonal Splicers	Oct.
Yade Animated Viewer (16mm.)	Feb.

Miscellaneous

Bauchet 9.5mm. Super Pan Film	Oct.
Kodaflector Two-Unit Lighting Stand	Jan.
Pathescope 9.5mm. PX (VF) High Speed Pan Film	April
Vebo Combination Titler	Aug.
Wakefield Titler	May
Weston Master Cine Exposure Meter	Aug.
Wirek Wire Recorder	March

Readers who would like to experiment with this new material but have had little experience of dark-room work are invited to send details of their problems to the A.C.W. Enquiry Bureau.

(Submitted by Gevaert Ltd., Acton Lane, Harlesden, N.W.10.)

DEKKO REWIND HEADS

Specially designed spindles make the latest type of Dekko 400ft. rewind heads suitable for use with both 16mm. and 8mm. A 9.5mm. model is also available. The heads are geared 3 to 1.

The sensibly proportioned gears are totally enclosed and packed with grease to ensure a lifetime of easy running. Since most users like to be able to wind both ways when

editing, the heads are normally sold in pairs. If desired they can be supplied already mounted on a baseboard.

1,600ft. 16mm. reels can be accommodated on the larger rewind which consists of one geared head (3 to 1) and one head with a free spindle. The size and construction are particularly well suited to purpose—sturdy but not too heavy. All are neatly designed and well made, with die-cast bodies finished in black wrinkle enamel with plated spindles. A very useful piece of equipment for the conscientious editor.

Price: 400ft., £2 8s. per pair. (£3 3s. with a baseboard). 1,600ft., £2 15s.

(Submitted by Dekko Cameras Ltd., Telford Way East Acton, London, W.3.)

Strange Incident (Continued from page 878)

way. Then the other two go out of the kitchen together.

46. A medium-close shot of Elsie, in her new dress, standing miserably in the kitchen.

47. Same as 30. *Fade out.*

48. *Fade in.* Shot of washing on line.

49. Another shot of washing on line—different clothes, different angles.

50. Another variation of the clothes lines.

51. Another angle on an empty clothes line. Elsie comes into picture and begins to pin up clothes. She pauses, and her face looks over the line, above an irrelevant garment.

52. Same as 5.

53. A medium-close shot in kitchen of Elsie ironing. At the end, she looks up and smiles. *Fade out.*

because I'd caught them out. He muttered something about going with her to the bus . . .

And I don't think Rene even noticed my new dress, which I'd put on to show her . . .

And I never saw Bill again that night . . .

The next morning, I threw the charm in the river. I'd had enough of playing with fire.

You see, even if I'd wished for a good job and lots of money for Bill—well, it might have broken up our marriage . . . Rene almost did . . .

Bill told me afterwards he must have been mad that night . . . But I told him truthfully it was all my fault.

Well . . . as the days pass, I've got enough to do to keep me busy . . . But there are times when I can't help wondering if other people would have done what I did . . . I mean, would you ?

I suppose . . . I suppose I might have learnt to master the charm . . .

But then why should I wish for anything else . . . I love Bill so much . . . And after all, the gipsy's charm taught me that nothing else ought to matter.

THE END

Christmas Bookshelf

A.C.W. book reviews—as a number of readers have remarked to us with approval and some authors with profound dissatisfaction—are invariably severely critical. But this month we are in a benign mood—it's only a few days to Christmas—in drawing your attention to a number of new and not so new books that will make attractive gifts. We can afford to be mellow because only one of them lays claim to be really technical, so there are few facts to check and stumble over.

To the friend who falls into that awkward category of not being friendly enough to be the recipient of a slap-up present but closer to you than the acquaintance to whom you send a card, you could send "Family Movies Outdoors" and "Travels with a Cine Camera," both by R. H. Alder, and only 2s. each (Fountain Press). If he is a novice, the first would be the best choice. It contains idea-promoting, brightly written chapters on baby-on-the-lawn films, week-end and holiday pictures, as well as useful data on first principles, what the commonly used cine terms mean and a few notes on colour.

The value of the second book lies mainly in the detailed specimen sequences it gives for particular types of holiday, e.g., starting out, scenes at the station, seaside adventures and so on. And for those going abroad there are notes on Customs regulations, gathering and selecting cine material in unfamiliar surroundings and advice on lighting conditions.

For the enthusiast who perhaps does not share your keenness in the technicalities of production but takes an intelligent interest in films, there is "Three British Screen Plays" (Methuen, 10s. 6d.). It is also no less suitable as a present for yourself! It contains the full scripts of "Brief Encounter," "Odd Man Out" and "Scott of the Antarctic" presented not in tabular form (one column for visuals, one for dialogue, etc.) but in shot by shot sequence so that they can be read as easily as a play, while at the same time providing

you with a valuable insight into film technique. And if you want to use the book as a guide to the art of writing for the screen, you have only to get a Penguin edition of F. L. Green's novel, "Odd Man Out" and compare the two versions.

You want to know how rain, explosions, blood and haystacks are produced? We discussed Edward Carrick's "Designing for Films" in detail when it first appeared. The latest edition (Studio, Ltd., 18s.), revised and expanded, is even better than the original. It is divided into two parts: theory and practice and materials and methods. The first describes the conception, design, planning and execution of settings and the films in which they are to be used; the second takes us into the plasterers' and painters' shops, explains how trick shots are done and special effects produced. And the whole is profusely illustrated with excellent photographs and drawings.

Once we had picked up Adrian Brunel's "Nice Work" (Forbes Robertson, Ltd., 12s. 6d.) we couldn't lay it aside until we had reached the last page—and that without any skipping. It is a companionable book, delightfully anecdotal and gossipy. Brunel was making films in the days when the adventure of film making had closer affinities to amateur film work than it has to-day. He invites us into the studio, even lets us poke about behind the flats in this story of thirty years in British film production. There were triumphs but there were also failures which he sets down candidly. And so deft is his word-spinning, so real the character which emerges, that we feel indignant that he should have been beset with so much crushing disappointment and applaud the note of high optimism on which the story ends.

Finally for the film fan, there is Peter Noble's "Picture Parade" (Burke Publishing Co., Ltd., 8s. 6d.). It contains potted biographies of the stars, photographs of scenes from their films, studio gossip, synopses of film stories and much glamour. The colour photographs are garish but there are lots of good half-tone pictures to take your mind off them.

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'GRAMS "ANIMATED"

News from the Societies

Reports for the February issue, on sale January 15th, should reach us not later than December 18th.

Albany F.F.U. (Hon. Sec.: G. Denman, 111 St. Leonards Road, Hove, Sussex). Good use was made of the publicity opportunities offered by the Sussex F.S. at their screening of the 1949 Ten Best. Albany had a stand, at which posters, photographs and literature on amateur film production were exhibited. The presentation is reported to have been excellent, with musical accompaniments up to the standard of those at the London premiere performances. At the last monthly show at the Southwick Community Centre, *Dinner at the Ritz* (16mm, sound) was shown to one of the largest audiences in the history of the unit.

Alpha F.P. (Hon. Sec.: A. J. Andrews, 16 Pamela Road, Northfield, Birmingham, 31). Larger premises have now been acquired with storage accommodation for equipment. Interiors are being filmed for the comedy, *World of Boys*. Editing of the cameo production is now nearly complete. A children's film show held recently proved well worth while, the audience enjoying themselves hugely.

Ashley F.U. (Hon. Sec.: John Daborn, Woodhayes, 5 Ashley Drive, Walton-on-Thames, Surrey). Guy Fawkes Day celebrations provided essential background material for the current production, *Gunpowder, Treason and Plot* (9.5mm.). Lights were erected near a local bonfire and comedy scenes were filmed with the amused co-operation of the onlookers. The film, a farce, has Guy Fawkes as its central character. He comes to life on a bonfire during the celebrations and later tries to blow up a police station.

Australian A.C.S. (Hon. Gen. Sec.: B. L. Peck, Box 1463 JJ, G.P.O., Sydney, Australia). The A.A.C.S. competition, open to all amateurs within the British Empire, closes on February 28th, 1951. The award for the best film will be a specially designed trophy. Society headquarters are now at Stawell Memorial Hall, 145 Macquarie Street.

Belfast Y.M.C.A. Cine Society. (Hon. Sec.: E. Silver, 12 Wellington Place, Belfast). Two titlers, a Kodak and a Cinecraft, were used for the recent titling demonstration, when titles were made for members, their own cameras and film being used. Five club productions, 9.5mm. and 16mm., were screened at the showing of English amateur films on Nov. 20th.

Birmingham C.A.S. (Hon. Sec.: F. A. Inshaw, 8 Corrie Craft, Sheldon, Birmingham). Shooting for the film of youth club activities is to begin this month. *High Spirits*, a 9.5mm. short, is nearing completion. The first showing of a selection of past Ten Best winners is planned for the end of January.

City Films K.S. (Hon. Sec.: E. R. Wilson, 10 Aislone Road, Sheffield, 2). *The Harvest Shall Come*, *Le Grand Jeu* and *Listen to Britain* were screened at November film appreciation meetings. *Desert Victory*, *Tunisian Victory* and *Monsieur Vincent* have been booked for showing in December.

Clayesmore School C.C. (Hon. Sec.: P. G. Davidson, Clayesmore School, Iwerne Minster, Blandford, Dorset). This society was formed just over a year ago following the purchase of two Ace projectors by two pupils. Week-end shows were extremely popular and with the acquisition of a Pathe H and a Specto the shows were held in the School Theatre—they had been given hitherto in the masters' study. A hired 601 was used for the first show at the beginning of the autumn term, and was followed by an Ampro-sound Premier 20. Since then a B.T.H. 301 and a 601 Compact model have also been used. Recent presentations have included *The First of the Few*; *Jamaica Inn* and *The Rudd Family Goes to Town*. Organisation and conduct of the shows is in the hands of boys—their ages range from fifteen to eighteen.

Coventry F.S. Film Production Unit. (Hon. Sec.: E. J. Smith, 28 Ludlow Road, Coventry). Quiet Sunday

(9.5mm.) has now reached the editing stage, and the script is being prepared for the forthcoming 16mm. production. The winter programme is now well under way and 16mm. film shows are providing ample material for discussions on the technique of film-making.

Diamond F.U. (Hon. Sec.: Bob Morgan, 124 Outlands Drive, Slough, Bucks.). *Queen for a Week*, the club's 1950 Holiday Carnival film, and a news-reel of local activities were shown with a selection of Chaplin and other comedies to an enthusiastic local audience. Nearly all of them—some 100—stayed for the dance which followed. A 300ft. 9.5mm. news-reel is being prepared and will be available for hire from Jan. 1st. Hire fees: 7s. 6d. for clubs and 5s. for individuals. Plans are going ahead for a 16mm. Kodachrome production.

Durban Cine Eight Club. (Organising Sec.: C. R. MacKenzie, 2 Carr Brea, St. Thomas Road, Durban, S.A.). *Concrete in the Sky* by E. G. Frow was voted the winner in the Kodak Cup competition with Dr. P. A. Johnson's *Reclaiming South Africa* as runner-up. The closing date for "My Best 50ft. film" was Nov. 30th, the judging of the first heat taking place on Dec. 8th.

Eccles A.C.G. (Hon. Sec.: W. Ball, 17 Charlton Avenue, Patricroft, Nr. Manchester, Lancs.). *A Date with the Devil*, *Short as the Watch* and *The Windows* were all completed during 1950. Invitations have been extended to members of the Manchester C.S., Sale C.S., Oldham Lyceum C.S., Hyde C.S., Manchester Y.M.C.A. C.S. and Warrington C.S. to attend a special screening of these productions. A member who had built a tape-recorder from a kit described the work and demonstrated his apparatus at a recent Friday meeting. Sets are being built for the comedy *Wait for It!* work on which begins this month. New members are welcome.

Elstree Cinegroup (Hon. Sec.: Mrs. D. Palmer, 7 Eldon Avenue, Boreham Wood, Herts.). The group's first public performance of its own productions was held on Nov. 29th. Production units are beginning work on their winter filming programmes. The society's G.B. L516—"an old and well-tried friend"—has now been replaced by a Debie D 16.

Film Sextet (Hon. Sec.: A. Finer, 11 Lynn Road, Balham, S.W.12). Filming will begin shortly for the next S.O.T. production, *Dulcet Tones*. *Windfall in Bohemia* and *Head of the Form* are to be featured in a public performance of amateur films. Two 50ft. shorts were made at recent Saturday sessions by the younger members.

Finchley A.C.S. (Hon. Sec.: G. D. W. Watts, 12 The Grange, Chandos Avenue, N.20). Scripts of club productions are being re-written so as to make use of five magnetic recorders belonging to members. Preparations are being made for the annual cine and still competitions to be held in January. Ex-members are being contacted with a view to holding a re-union meeting in the near future.

Fourfold F.S. (Hon. Sec.: Miss Audrey Morris, Park House, 217 Winchmore Hill Road, London, N.21). *The Blue Angel* and *The Fall of the House of Usher* were shown at the last programme in the "History of the Film" series. Annual subscriptions have recently been increased to cover the cost of amenities offered to each member. Brian Gibson has been appointed Fourfold's representative on the General Committee of the Hendon Arts Council.

Grosvenor F.P. (Hon. Sec.: R. B. Brinkworth, 19 Grosvenor Place, Bath). The film of treatment in the Pool Centre, to be used for medical purposes, has now been completed. It was commissioned by the Bath Spa Director and has been approved by him. The documentary of the City of Bath is now well under way and the script of the next production, *All That Glitters*, is being broken down ready for filming which is due to start shortly after Christmas.

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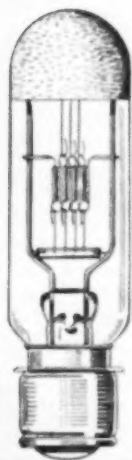
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The annual social and dance will take place in January. **Hounslow F.S. Cine Section** (Hon. Sec.: G. Hamsey, 167 Ellerman Avenue, Trincham). In a talk on "Lettering for Cine Titles" R. Treble showed how circles and lines were the foundation of cartoon work. He demonstrated various types of lettering made with only compass and set-square and advised that "Old English" lettering was not suitable for titles because of the excessive concentration required of the audience. Dr. H. Mandiwall, F.R.P.S., society president, screened some of his 16mm. medical films recently, describing the technical details of the camerawork while the films were being shown.

Huddersfield C.C. (Hon. Sec.: N. C. Ashton, St. Andrews Road, Huddersfield). The Deputy Mayor was among the representatives of local organisations who attended the pre-view of the club's annual show. The seven colour films were then shown at the second annual show, twice nightly, on Nov. 17th and 18th. *Visit to Scandinavia* by T. Leslie Charnock was awarded first place in the 1949 annual competition. *St. Morris* by Richard Hanak gained second place and Alfred W. Shaw's *Foley Holiday* came third. Other films shown were *London Revisited*, *Parents Visit to School*, *News from Huddersfield*, and *Scenic Huddersfield—Beauty Among the Smoke*—the last two being club productions.

Ickenham F.S. (Hon. Sec.: J. G. de Coninck, 7 Hill Rise, Ruislip, Middx.). Village history was made at the premiere performances of *The Country Pumpkin*—never before had Ickenham Village Hall seen such large gatherings. Photographers from local newspapers were present. The parents of Lana Morris were there and apologised for their daughter's absence overseas. Many society members wore evening dress to add distinction to what is described as a memorable evening. Due to intervention by the Musicians' Union it was not possible to record the musical accompaniment specially composed by Merion Williams—full union rates were demanded and these were, of course, beyond the financial resources of the society. The composer, however, accompanied the film on a piano. Publicity arrangements included the exhibition of production stills and a display of half-plate Kodachrome transparencies on an illuminated board.

Isle of Wight A.C.S. (Hon. Sec.: R. Mellanby, Highfield, Newnham Road, Binstead, I.W.). Members short 8mm. and 16mm. travel and holiday films were screened at the meeting held in Newport on Nov. 6th. New members are welcome.

Jersey A.C.C. (Hon. Sec.: L. A. Landick, "Alabama," Beaumont, Jersey, C.I.). The club's 400ft. 16mm. Kodachrome film, *The 1950 Jersey International Road Race*, which had its first public showing recently, was described in the local press as a "triumph" and "a film of great distinction." It is available for hire to clubs and individuals on application to the secretary.

The Earl of Jersey, the club's patron, attended a recent show at which members' films in all three gauges were shown and discussed. A full and varied programme for the winter months has been arranged.

Johannesburg A.C.C. (Hon. Organising Sec.: J. E. Walsh, P.O. Box 5132, Johannesburg). Closing date for this club's "Five Best of the Year" competition was Oct. 31st. Entries for the "Bob Pollak" trophy are to be received by Dec. 31st. Articles on musical accompaniment and filming sunsets appear in the latest issue of the club magazine.

Kingston C.C. (Hon. Sec.: G. Etherington, 205 Surbiton Hill Park, Surbiton, Surrey). Following the announcement of the resignation of the hon. secretary and chairman at the recent A.G.M., new officers were elected. M. V. Morris has accepted the chairmanship and G. Etherington is the new secretary. A full programme of lectures, demonstrations and film shows has been arranged for the fortnightly meetings during 1951. New members are welcome.

Lytham St. Anne's F.S. (Hon. Sec.: C. P. Romboothay, 23 Audell Road North, Lytham St. Anne's). Marx Bros. *Go West*, *Le Grand Jeu* and *Hall's Angels* were shown at recent film appreciation meetings. Following the success of the presentation of the 1949

Ten Best Films, a second show of amateur productions is being organised for early next year. Shows have been given to the Lytham Over-60's Club, St. Vincent's School, Preston and the United Nations Association.

Maldstone F.S. (Hon. Sec.: Aubrey Evans, 27 North Down Close, Maldstone, Kent). Nearly 200 members and friends attended the October film appreciation meeting at which the president, Lord Dunsany, spoke on "The Art of Film." The film shown was *Le Quai des Brumes, Kameradschaft* following on Nov. 30th. Sound on tape is planned for *By Christopher*. Work will begin soon on a "Chaplinesque" comedy. New members, especially those interested in camerawork and editing, are welcome.

Manchester C.S. (Asst. Hon. Sec.: L. T. Klett, 427 Bury New Road, Salford, 7). The British Gas Council films, *Creatures of Comfort* and *Happy in the Morning*, were screened at the recent sound-film projection evening with *Here is the Gold Coast* and *Daybreak in Udi*. At a later 9.5mm. meeting *The Chronicles of Grienshan*, *The White Flame* and *Michael Strogoff* were projected on a member's Gem. *Our College*, the Oxford University F.S. sound-film, was shown at the second 16mm. meeting with *Inland Waterways*, *Pegasus* and *A Yank Comes Back*.

Molesey A.C.U. (Hon. Sec.: R. Newman, 157 Beauchamp Road, West Molesey, Surrey). Plans are being made for the filming of selected sequences from nursery rhymes. The Ashley F.U. are to co-operate with scripting and camerawork. Photo-floods and Pathe VF film were used to record night exteriors for the film of Molesey Monarchs Cycle Speedway. A number of 8mm. colour films made in America and Canada were screened at a recent meeting at the chairman's home. The meeting was reported in the local Press. New members are welcome.

Newcastle & District A.C.A. (Hon. Sec.: George Cummin, 143 Baywater Road, Newcastle upon Tyne, 2). *Stair Rod to Heaven* has now been completed. The motor-cycling film, provisionally titled *According to Sam*, has now reached the editing stage. Experiments are being made with a tape-recorded commentary. Readers living in the Newcastle area are invited to write to the hon. secretary if they have any suggestions for suitable subjects for the club's contribution to the I.A.C. festival film.

North Kent C.C. (Hon. Sec.: H. Forward, 46 Longdale Crescent, Bexleyheath, Kent). Club activities have now been resumed with the beginning of the winter session. A programme of projection evenings, discussions and demonstrations has been arranged. The current production is nearing completion and plans are being made for its successor. New members are welcome.

North London Co-operative F.S. (Hon. Sec.: Ronald Taylor, 40 Ecclesbourne Gardens, London, N.13). A programme of amateur films are to be shown at 7.30 p.m. on Jan. 11th at the Co-operative Hall, Seven Sisters Road, N.7. The production unit reports good progress with its documentary dealing with the contrasts between rural and urban life. Although recent attendances have constituted a record there are still some vacancies for new members.

Norwich A.C.S. (Hon. Sec.: J. Chettleburgh, 130 Magdalen Road, Norwich). Experiments are going forward with a view to the making of sound films next year. A show of amateur films on Australia has been arranged for the next guest evening. Meetings are held every Tuesday in the clubroom at Keir Hardie Hall, Norwich. New members are welcome.

Oldham Lyceum C.S. (Hon. Sec.: H. Hilton, 2 Chamber Hall Close, Oldham). *Moorland Incident* has now been completed with the exception of some of the titles. Members of Hyde C.S. attended the recent lecture on colour given by courtesy of I.C.I. Plans are being made for a sequel to *Proof of the Pudding*. The same players will be featured.

Planet F.S. (Hon. Sec.: Miss Hilda Collins, Beam Ends, Belmont Avenue, Cockfosters, Herts.). Planet productions have been screened widely in Sweden recently, the hon. sec., who had been on a business

trip, seizing the opportunity of taking a number of films with her. While in Stockholm she visited the Stockholm F.S. who were enthusiastic about the films, and conferred life membership on her. *Rapsodie de Saturne*, *Painting the Chinese Landscape* and *La Belle et la Bête* were shown at November film appreciation meetings. *The New Member* is now almost completed. A grand auction was held on Nov. 9th when unwanted equipment and other items entirely unconnected with cine work were presented to the society and sold to members, the profits going to club funds.

Queensway F.P. (Hon. Sec.: Miss Peggy Phillips, 37 Honeygreen Lane, Liverpool, 12). Most of the shooting script for the first production has now been prepared. Some minor sequences, mainly night exteriors, have already been filmed.

Stafford Cine Group (Hon. Sec.: F. Spiller, 14 Tute Barn Road, Stafford). Now re-formed, this group held its first public function recently—an exhibition of amateur cine equipment displayed in the lounge of a local cinema with the enthusiastic help of the cinema manager. It attracted considerable interest and a number of applications for membership. Work on a 16mm. Kodachrome film on the history of Cannock Chase has ceased due to poor filming weather but the script for a comedy film—provisionally titled *Situation Vacant*—is now being prepared. The programme of lectures and visits for the winter season has been started. New members are welcome.

Stoke-on-Trent A.C.S. (Hon. Sec.: W. A. Cooper, 17 Eleanor Crescent, Newcastle, Staffs.). The screening of the 1949 I.A.C. prize-winning films, briefly mentioned in the December issue, was, the hon. secretary reports, "a huge success." Ivor Smith, vice-president of the I.A.C., attended the show and made a brief speech during the interval. The following evening he visited the club again to talk on musical accompaniments to films, making the occasion "one of the best evenings this club has ever had." Two consecutive 8mm. weekly meetings have been held; one being given by members of the Shrewsbury Society. An

innovation on Jan. 6th will be a party for members, children and their friends. A special programme of films is being arranged for it.

Sutton Coldfield C.S. (Hon. Sec.: P. T. Starvin, 141 Orphanage Road, Erdington, Birmingham, 24). Nearly 400 attended the 1949 Ten Best show of Nov. 3rd. Visitors came from nearby towns and from as far away as Bangor. Recent lecturers have included Harry Walden, A.R.P.S., and John Chear, F.R.P.S. Thirty members of the Stoke-on-Trent A.C.S. visited the club recently, screening a selection of their own films. Membership now stands at more than 100. New members are welcome.

Third Unit (Hon. Sec.: David Hughes, 2880 W 31st Avenue, Vancouver, B.C., Canada). Now in the editing stage is 900ft. of Kodachrome shot during the Vancouver Boys' Band tour of Britain this year. Titles and continuity inserts have yet to be filmed. The intention is to record band music, sound effects and commentary on disc and later transfer them to tape. Several ideas for scripts are being considered as a result of reading literature purchased in England during the tour. Editing equipment, also bought on the tour, is a welcome addition to club equipment.

Wanstead & Woodford C.C. (Hon. Sec.: W. E. Dodd, 43 Burnham Road, Chingford, E.4). "Is Highlight Right?" was the title of a most interesting lecture by R. H. Alder at a recent meeting. He explained the Highlight system, and the effect of compensated processing, dwelt on the importance of personal experience in exposure calculation, then left the audience to provide the answer to the question "Members' films—a total of more than 2,000ft., in all three gauges—were screened at another October meeting."

NEW CLUB

Mr. John H. Gandy, hon. secretary of the Vanguard Film Unit, writes to say that full 16mm. equipment is available for unit use. New members are welcome. Address: 13, St. Mark's Rise, London, E.8.

Films for the Home Show

A selection of new and recent additions to the film libraries. Abbreviations used: M, minute; D, director; number in brackets thus: (2), indicates the number of reels; F, indicates film is for sale outright.

16mm. SOUND FEATURES Davis Sound Film Equipments

It Happened Tomorrow. 88m. Dick Powell, Linda Darnell, Jack Oakie. Comedy-fantasy about a newspaperman who gets a copy of tomorrow's newspaper. The fascinating possibilities of the story are entertainingly exploited.

Canon City. 82m. D. Crane Willbur. Scott Bradey, Jeff Corey. Semi-documentary about a group of convicts who plan and carry out a prison break during a blizzard. The photography is good and the film well directed.

The Noose Hangs High. 76m. D. Charles Barton. Abbott and Costello, Cathy Downs, Joseph Calleia. Abbott and Costello are hired by a tough bookmaker to collect a 50,000 dollar bet, only to learn that it has been arranged for thugs to rob them.

Ruthless. 105m. D. Edgar G. Ulmer. Zachary Scott, Louis Hayward, Sydney Greenstreet, Lucille Bremer. Drama about the private life of an unscrupulous business man who sets out to achieve wealth and power regardless of others. Plenty of incident and good dialogue.

G.B. Film Library

The Third Man. 103m. D. Carol Reed. Joseph Cotten, Trevor Howard, Valli, Orson Welles. Outstanding film which leaves a lasting and powerful impression. The atmosphere of war-shattered

Vienna—a sad, decaying no-man's land—is strikingly conveyed. The characters are sharply created and the acting first-rate.

Spring in Park Lane. 90m. D. Herbert Wilcox. Anna Neagle, Michael Wilding, Tom Walls, Pete Graves. First-rate light comedy about a peer who poses as a footman and falls in love with his employer's niece. Very good characterisation.

In Which We Serve. 116m. D. Noel Coward and David Lean. Noel Coward, John Mills, Bernard Miles. Fine war drama about a destroyer of the Royal Navy and those who serve in her. Outstanding direction and brilliant cast.

That Dangerous Age. 99m. D. Gregory Ratoff. Myrna Loy, Roger Livesey, Peggy Cummins, Richard Greene. Romantic drama about a clever K.C. who puts his career before his wife, but everything works out right in the end. Good production, direction, and photography. Outstanding performance by Roger Livesey admirably supported by the rest of the cast.

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Pinky. 102m. D. Elia Kazan. Jeanne Crain, Ethel Waters, Ethel Barrymore, William Lundigan. A thought-provoking yet entertaining story of a near-white negress who trains as a nurse and is faced with the problem of whether to marry a white doctor or return to the South to help her own people. Very good photography.

Yellow Sky. 97m. D. William A. Wellman. Gregory Peck, Anne Baxter, Richard Widmark. Out of the ordinary Western with exciting story and impressive acting. Seven outlaws hide in a ghost town inhabited only by a tough, aggressive girl and her grandfather who is seeking for hidden gold.

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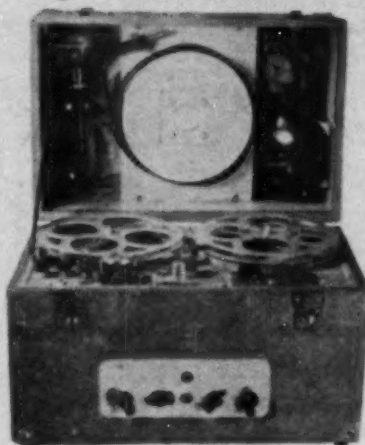
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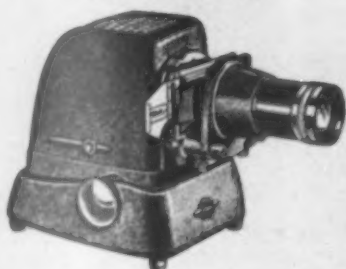
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(Continued on page 938)

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